

VOL. XXVIII. No. 6

PRICE 25 CENTS

**T H E  
INLAND  
PRINTER**

**MARCH  
1902**

**PUBLISHED BY  
THE INLAND PRINTER CO.  
CHICAGO and NEW YORK**

A little higher  
priced than other  
makes,  
but its superior  
qualities  
justify  
the additional  
expenditure

V S E

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**Valley Paper Co.**  
Manufacturers of  
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PHOTOGRAPHIC PAPER  
For Platinum Printing, Bromide Printing,  
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Holyoke, Mass., U. S. A.

"Valley Paper Co. No. 1 Bond 1902"  
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"Valley Paper Co. Linen Ledger 1902"  
A Strictly No. 1 Ledger  
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Blanks and Important Documents.

**EXTRA SUPERFINE  
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WHITE AND CREAM,  
ALL REGULAR WEIGHTS,  
CARRIED IN STOCK.

Manufactured by  
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DALTON, MASS., U. S. A.







MARCH



IF YOU ARE A PRINTER

or a buyer of printing, the Butler Brand will keep you headed right. There's no money to be made by using poor paper.

Your printed matter will receive all the benefit that's coming to it from any direction if you use BUTLER PAPER.

J. W. BUTLER PAPER CO.  
CHICAGO

# The Simplex One-Man Type Setter

WHY  
IT IS THE  
CHEAPEST  
AND BEST  
MEANS OF  
COMPOSI-  
TION FOR  
INTERIOR  
DAILIES  
WEEKLIES  
ETC. ☺ ☺ ☺



1. Because it is simple and easily understood by the ordinary help around such offices. Of the hundreds in use, *not one* is cared for by a machinist.
2. Because the bills for repairs are only nominal, averaging less than \$10.00 per year.
3. Because the cost of type on the SIMPLEX is far less than the cost of metal and the gas to melt it on other machines.
4. Because the user of a SIMPLEX can double its output by putting two people on it, temporarily or permanently, while the user of any other machine must buy two machines if double output is desired, which means double investment, double expenses, etc.
5. Because SIMPLEX proofs can be corrected from a case, without taking the machine off from setting fresh copy to make corrections. This is not true of any slug machine. This is an important point, because proofs come back for correction at the last minute, just when the machine is most needed for the important latest news.
6. Because the SIMPLEX is a cold machine, setting cold type, always ready for work, and without the numerous problems and troubles which the melting and casting of metal necessarily entails.
7. Because it is not a new, untried machine, but has already proved its effectiveness, capacity and economy in hundreds of offices all over the country.
8. Because \$1,500 or \$1,700 invested in a SIMPLEX will secure an output which can not otherwise be secured except by an investment of twice that amount.

There are many other reasons which we should be pleased to furnish if these are not enough.

The SIMPLEX is installed on such terms that it will save more in the payroll than the payments on the machine. It will be a profit instead of an expense, even while it is being paid for. Let us tell you all about it.

## The Unitype Company

200 Monroe St., Chicago      150 Nassau St., New York  
407 Sansome Street, San Francisco

# The "Century" Press

## The "Hell Box"

is the half-way house to the scrap heap for bruised, worn or disfigured plates or type.

Many printers, when they place order after order for type, ask themselves the question—"Why does so much of my type find its way to the 'hell box'?"

Step into your press-room, place your hand on the top of the journal box of your larger machines

which have been in use for three or four years and are running on heavy 16 or 32 page forms and feel the dip! dip! dip! and listen to the thump! thump! thump! as the cylinder strikes into their margins—AND YOU HAVE AN ANSWER TO YOUR QUESTION.

Any modern two-revolution press possessing the old fashioned side rod impression mechanism with split journal box above and rock shaft below, or any modification of it, WILL gutter, and DOES gutter, in the margins. This, beyond question, is the most prolific source from which the "hell box" is supplied.

We here give you the cause. You know the effect. The "hell box" is the result. Don't be jolted by any press salesman into believing otherwise.

Is there a remedy? Yes—

The **Eccentric Lift Impression Mechanism** for raising and lowering the cylinder with the **Automatic Compensator** which sets in the bottom of the journal box and bears directly against the journal of the cylinder and keeps it always in its proper position against the top of its bearing, will lengthen the life of your type and plates and give you the most rigid, even, unyielding and yet delicate impression obtainable on the heaviest forms.

**This device is found only in the CENTURY and the CENTURY is the ONLY two revolution press having a plate and type protector**



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MAKERS OF

Letterpress,  
Steelplate,  
Copperplate  
— and —  
Lithographers'

## INKS

Dry Colors,  
Varnishes,  
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*Importers of*  
Lithographic  
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# The Seybold Machine Co.

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NEW YORK CHICAGO LONDON BERLIN TORONTO

PATENTEES AND BUILDERS OF

*Paper Cutters Embossers*

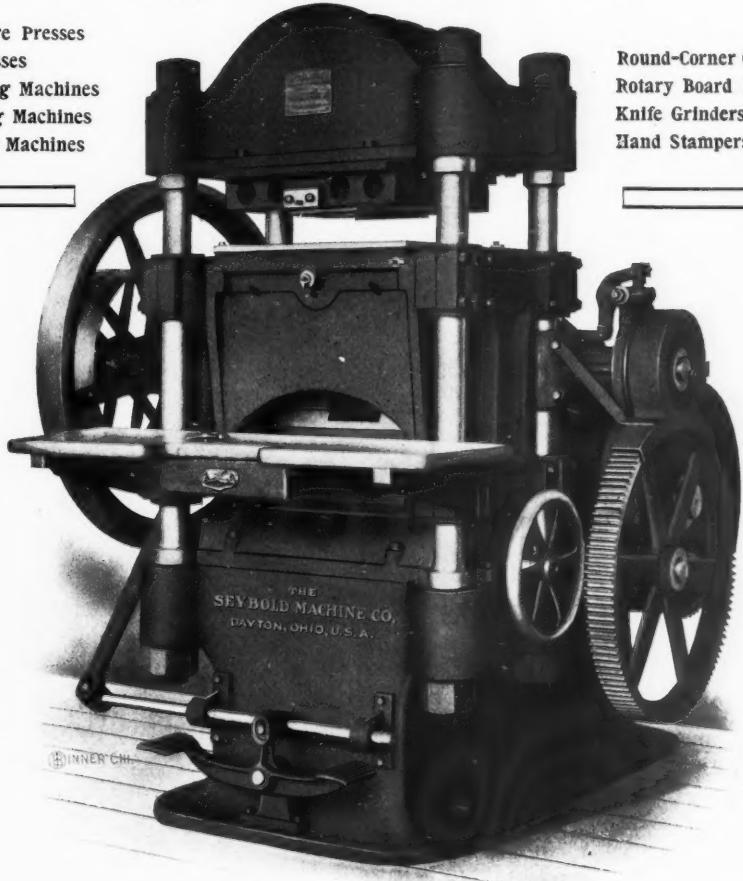
SIX STYLES. EIGHT SIZES

EIGHT STYLES. NINE SIZES

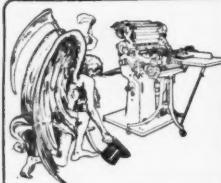
*Duplex Trimmer*

Signature Presses  
Die Presses  
Smashing Machines  
Bundling Machines  
Backing Machines

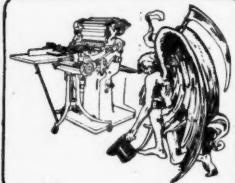
Round-Corner Cutters  
Rotary Board Cutters  
Knife Grinders  
Hand Stampers



"SEYBOLD" FOUR-ROD TRIPLE TOGGLE EMBOSSE



*The* **HARRIS**  
AUTOMATIC PRESS  
COMPANY



## Where do *you* get off?

"If the chief item of cost is paper or composition, we can hold our own; if it is the presswork, we can be beaten, and we are already being beaten. If this is true, why is it true? Certainly it is not because of lower wages in America. They are higher, relatively and absolutely. To some extent it is because better presses are used, and give a much greater output than is possible from the old-fashioned presses of the Wharfdale kind; and also that with English pressmen there is some sort of tacit understanding that a given press is to turn out so many tokens, and no more, and that the number was much below its real capacity."

This extract from an article in *The British and Colonial Printer and Stationer* contains much food for reflection, and the American printer, *collectively*, may well congratulate himself on his many advantages over his foreign fellow craftsman.



But if the American printer is ahead of the foreigner *collectively*, how does he stand *individually*?

If it is on presswork that we beat the world, how many American printers can beat *you* if *your* presses are not up-to-date?

Up-to-date presses are automatic, self-feeding presses.

If you have none you are worse off than the foreigner, for your competitor has them, and he is at your elbow.

It is up to you to decide where you are and "where you will get off."

Did you ever see an automatic feeder making a "tacit understanding" to soldier on its output?

It is a fact that many of our customers admit that they lost more than the price of their Harris presses in profits they might have made had they purchased when we first brought our presses to their attention.

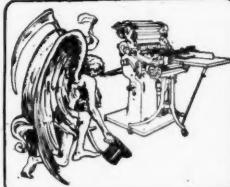
The Harris presses are thoroughly automatic, and are guaranteed to give a net output of 5,000 good impressions per hour. On many kinds of work they do from 50 to 200 per cent better than this.

FOR FULL PARTICULARS, ADDRESS

**THE HARRIS AUTOMATIC PRESS CO.**  
NILES, OHIO

CHICAGO — OLD COLONY BUILDING

NEW YORK — 26 CORTLANDT STREET



*The* **HARRIS**  
**AUTOMATIC PRESS**  
**COMPANY**



## The Many-sided Harris.

### To the General Trade

The Harris is offered as a time-saver, space-saver and money-saver on a very large class of general printing. It is thoroughly automatic, feeding itself from a pile of ordinary cut stock.

### To the Proprietary Medicine Trade

The Harris is of great value. It has been generally adopted for printing customers' cards on the backs of almanacs — doing the work at the rate of 5,000 impressions per hour, where the runs average but 300 between changes.

### To the Folding-box Maker

The Harris offers unexpected facilities. The great variety of odd shapes that can be printed automatically is a constant surprise.

### To the Envelope Manufacturer

The Harris offers a printing facility so advantageous that it has been generally adopted.

### To the Card Index Maker

The Harris is a prime necessity. To this work ten Harris presses are devoted exclusively, or nearly so.

### To the Counter-Check Book Manufacturer

We say that the Harris can be run with numbering heads, printing in one color and numbering with another at the same impression. The demand made upon us by printers of this specialty is now met by recent devices of our Mr. C. G. Harris and others, and counter-check books are being economically produced on the Harris.

### To the Paper Bag Maker

The Harris offers facilities for automatically printing square, satchel bottom and automatic bags in sizes from  $\frac{1}{4}$  lb. to 25 lb., at 5,000 impressions per hour, and also flour sack tubes in four colors, 5,000 tubes per hour.

### To the Tag Manufacturer

The Harris has proved itself indispensable, printing 125,000 single tags per day, day in and day out, with frequent changes, or in gangs of four if desired.

### To the Manufacturer of Gummed Labels

The Harris is highly economical.

### To the Maker of Manifold Impression Books

The close automatic register of the Harris is a high recommendation.

### To the Seedsman

The Harris is useful for seed packets, flat or made up, and for a hundred other things.

### To the Manufacturer of Paper Novelties

What the Harris will do is a good reason for corresponding with us.

### To the Manufacturer of Jewelers' Cards

The Harris is as useful as to the tag men or the card index maker.

### To all large Manufacturers doing their own Printing

The Harris is unusually attractive, because as a class *they always figure costs*.

FOR FULL PARTICULARS, ADDRESS

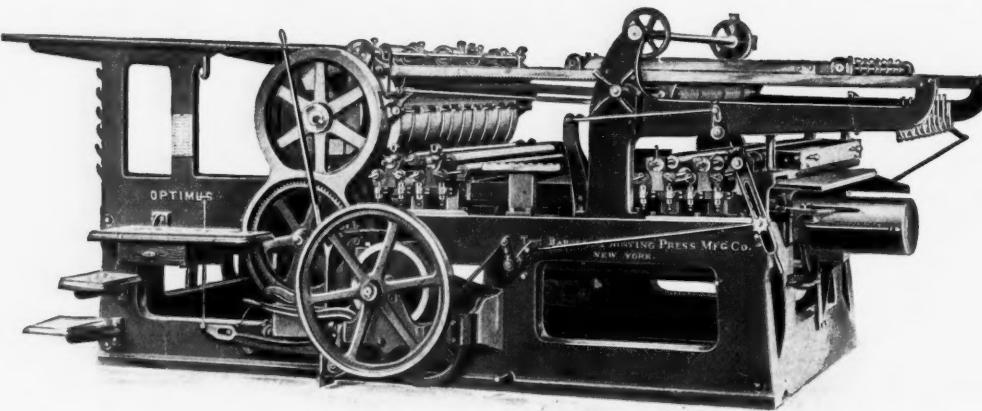
## THE HARRIS AUTOMATIC PRESS CO. NILES, OHIO

CHICAGO—OLD COLONY BUILDING

NEW YORK—26 CORTLANDT STREET

THE BABCOCK PRINTING PRESS MFG. CO., NEW LONDON, CONN.

NEW YORK OFFICE, 38 PARK ROW. JOHN HADDON &amp; CO., AGENTS, LONDON. MILLER &amp; RICHARD, CANADIAN AGENTS, TORONTO.



# THE OPTIMUS

Any Two-Revolution Press that does not offer all the Optimus does will not fully meet the necessities of the wide-awake, money-making printer.

## NO OTHER DOES.

The Optimus deserves our faith in it, and is worthy of your investigation. While we frankly admit the good points in others, we claim that the good points of the Optimus not only meet them point for point, but are more numerous, more lasting, go further, and warrant us in all we say of them. We think an examination will impel you to think well of them.

# THE OPTIMUS

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For Sale by—GREAT WESTERN TYPE FOUNDRY, KANSAS CITY, MO.; ST. LOUIS PRINTERS SUPPLY CO., ST. LOUIS, MO.; GREAT WESTERN TYPE FOUNDRY, OMAHA, NEB.; MINNESOTA TYPE FOUNDRY CO., ST. PAUL, MINN.; SOUTHERN PRINTERS SUPPLY CO., WASHINGTON, D. C. ON THE PACIFIC COAST—THE SOUTHWEST PRINTERS SUPPLY, LOS ANGELES, CAL.; PACIFIC PRINTERS SUPPLY HOUSE, SEATTLE, WASH.







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DESIGNERS  
PHOTOGRAPHERS  
ENGRAVERS  
ELECTROTYPERS  
PRINTERS

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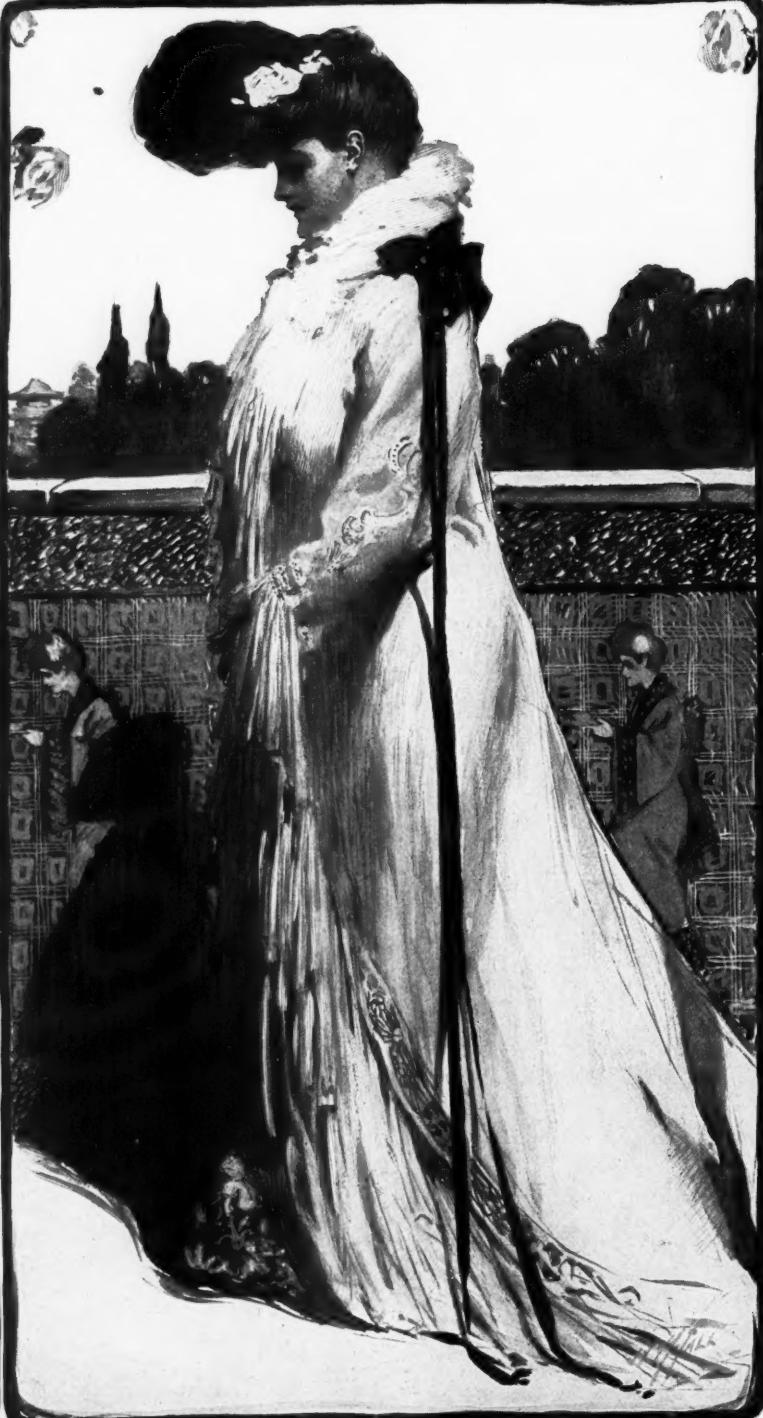
Designs for Hangers, Covers, Cards, etc. attractively and artistically executed. Our facilities for Color Plate Work in Grain, Stipple or Tri-color Process absolutely perfect. Correspondence solicited

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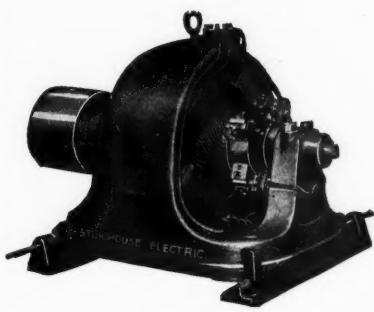
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HIGH GRADE RESULTS IN ALL DEPARTMENTS.

# Westinghouse Motors



Electric Driving of  
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Minimum Cost of Operation with Constant Service.

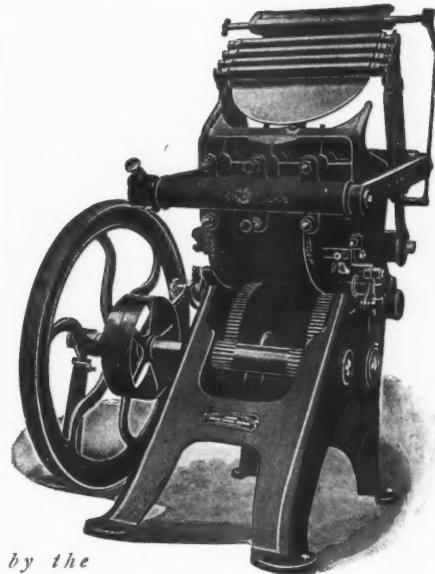
## Westinghouse Electric & Mfg. Co., Pittsburg, Pa.

Sales Offices in  
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### The 5,000 PRINTERS

who have seen our **PERFECTED PROUTY  
PRESSES** at work on half-tone and three-color work at our Buffalo exhibit have pronounced the "Prouty" the greatest money-maker and superior in every point to all other presses. As a result we are running day and night to fill their orders. Speed, rigidity, strength, *no cams*, two main gear wheels, perfect distribution and registration—all these are the features which have won such success. ~ ~



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JOHN HADDON & CO., Agents for Great Britain and the Colonies, Salisbury Square, London, Eng.

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OUR  
RULING  
MACHINE  
BOOK

tells you all about it

READY SOON

Write for one now

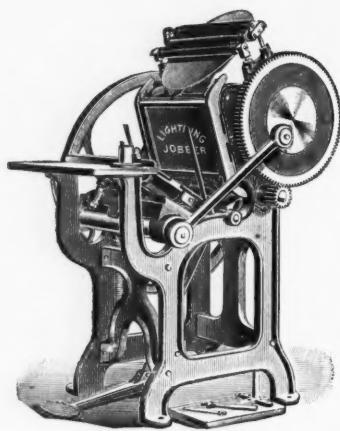


The cut shown here-with is our Series S-3 Automatic Striking Paragon Iron-Frame Ruling Machine

PARAGON MACHINE WORKS. 734-742 Sansom Street, Philadelphia

## The Lightning Jobber

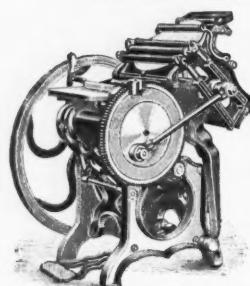
### The Best Low-Priced Job Press in the World



Lightning Jobber

It is low in price not because it is cheaply constructed, but on account of its simplicity. Investigate this press before placing your order for any other.

Let us send you circulars and descriptive matter



Jones Gordon

### The Jones Gordon

Has time and labor saving devices found on no other job press. For fine work it has no equal.

FOR  
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BY  
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### The Ideal Cutter

Is noted for its strength and durability. Quick-moving back gauge. 8-sided cutting stick.



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**The Jones Gordon Press Works, Palmyra, N. Y.**

# BUFFALO ENVELOPES

are good envelopes.  
Our samples and  
prices tell the story.  
Send for them. :: :

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**Commercial  
Sizes,  
Odd Sizes,  
Catalogue,  
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Merchandise  
Envelopes**

Price, \$35.00  
With 3 punches  
and dies # # #

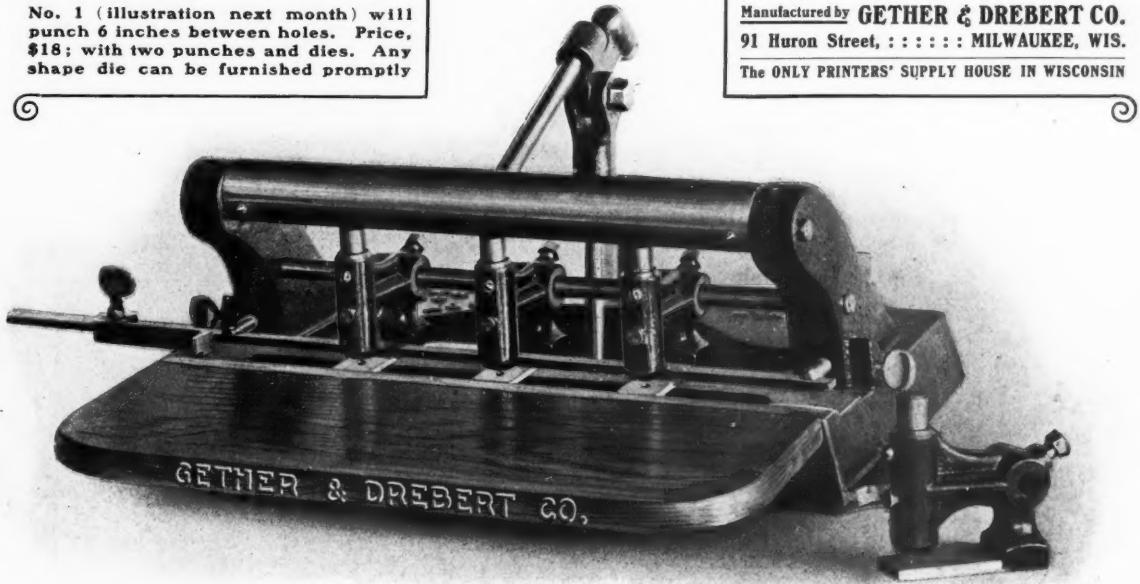
## GETHER & DREBERT CO'S PRINTER'S PUNCH No. 3

Foot Power. Will punch 12 inches between holes. Punch and  
die one piece; will shift together without removing from machine

Extra punches  
and dies, any size  
to  $\frac{3}{8}$  inch round,  
\$3.00 each # # #

No. 1 (illustration next month) will  
punch 6 inches between holes. Price,  
\$18; with two punches and dies. Any  
shape die can be furnished promptly

Manufactured by **GETHER & DREBERT CO.**  
91 Huron Street, :: :: :: MILWAUKEE, WIS.  
The ONLY PRINTERS' SUPPLY HOUSE IN WISCONSIN



FOR SALE BY ALL DEALERS IN THE UNITED STATES

## APEX TYPOGRAPHIC — NUMBERING MACHINE

Machines for Cash Sales Books, 1 to 50 or 1 to 100 and repeat.

Special machines made to order with drop ciphers, entirely automatic, for  
printing backward without stopping the press; also, machines for Harris  
Automatic Press, or any other special numbering machine or device.

Size  $1\frac{1}{8} \times \frac{7}{8}$  inch.  
Type High.  
Made entirely from  
Steel and fully  
automatic



We have made Numbering Machines of various kinds for many years, but only recently entered the Typographic Field, and having a thorough knowledge of the other machines of this kind, have produced the APEX as the highest point in the art of making this class of goods, and feel sure that the APEX itself, in the hands of any user, will prove the success of the effort.

REFERENCES AND PRICES ON APPLICATION.

**NEW YORK STENCIL WORKS, 100 Nassau Street, NEW YORK CITY.**

**“H.D.” Was in 1860,  
Is in 1902,  
Always will be**

*The best Black Ink for the Printer,  
The best Black Ink for the Purpose,  
The best Black Ink for the Money.*

THE same care and attention given to the manufacture of “H.D.” is given to each ink manufactured by The Queen City Printing Ink Co. You know the value of “H. D.” Try our Colored Inks. We make special inks for every known purpose. *Quality* is our hobby. Prices can be adjusted or made right any time — after shipment or before. The time to make the quality right is *when making the ink*. **QUALITY! QUALITY! QUALITY!** When **QUALITY** is an item, order of

**The Queen City Printing Ink Co.**

*Established 1860.*

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We will gladly answer all questions and send samples of work

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OF EVERY DESCRIPTION

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THE MOST MODERN  
FACILITIES FOR DOING

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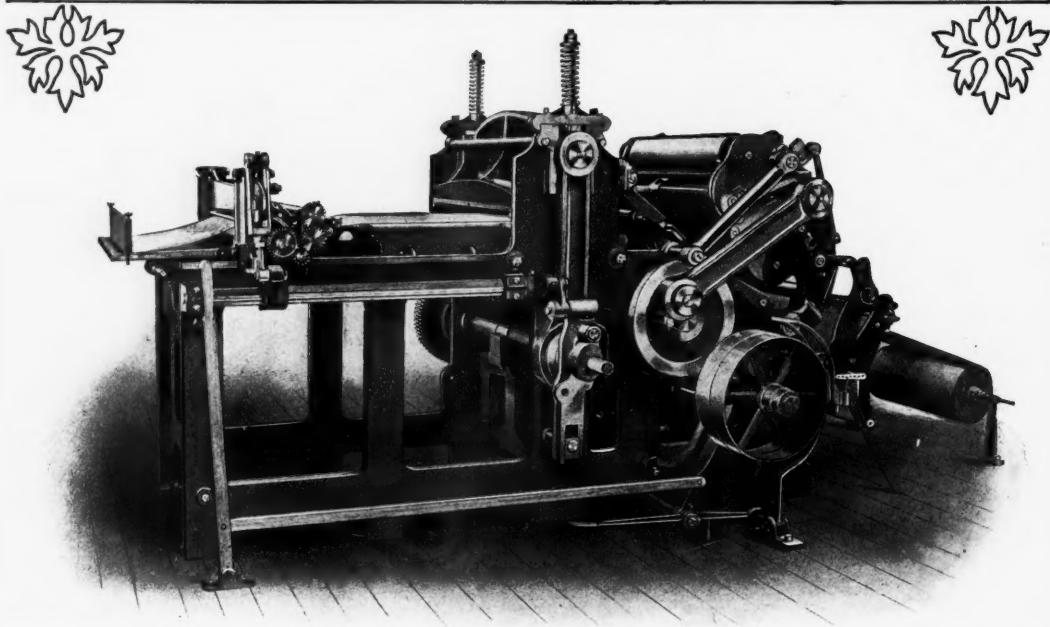


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**ALADDINS**  
**WONDERFUL LAMP**

Never brought  
GREATER PLEASURE  
THAN  
THE USE OF  
**HALF TONES**  
MADE BY THE

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507-515 WASHINGTON ST. BUFFALO, N.Y.  
Lowest Prices-Best Work.  
WRITE FOR PRICES & SAMPLES.

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FOR PRINTING, CUTTING AND SCORING

There is no press built which can be so easily adapted to special work of any kind. If you want to print labels in one or two colors, tickets on one or both sides; print, cut and score paper boxes, in short, do anything which you can't do on your own presses, write us and we will tell you just what you can do with the KIDDER PRESS.

**Gibbs-  
Brower Co.**

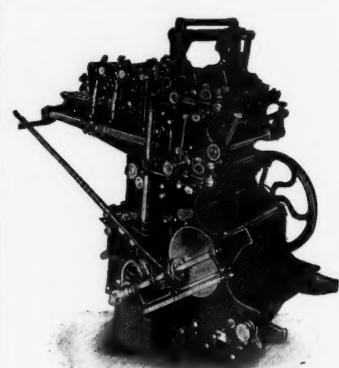
*SOLE AGENTS*

150 Nassau Street  
New York

W. C. HORNE & SONS, Ltd., London, Eng.  
Agents for Great Britain and Ireland.



3 x 12 Ticket Press



3 x 12 Ticket Press





# The Value of a Name



N the case of a manufactured product of genuine merit cannot be overestimated. There are specific names attached to certain products that seem to the mind to be synonymous with "standard" because of the reputation of the products they describe. To this class belong a certain make of camera, a make of writing machine, a make of art pottery, and other examples that could be mentioned.

This association of ideas not only constitutes a very valuable asset of the maker of the product, but is of rare value to the retailer who supplies the product to the actual user. He finds his market already created, and he has only to announce that he includes the product in his stock, to bring him at once the most valuable kind of trade, the discriminating buyers, who do not shop for bargains, but, knowing that good prices must be paid for standard products, give their patronage freely to the dealer supplying such products.

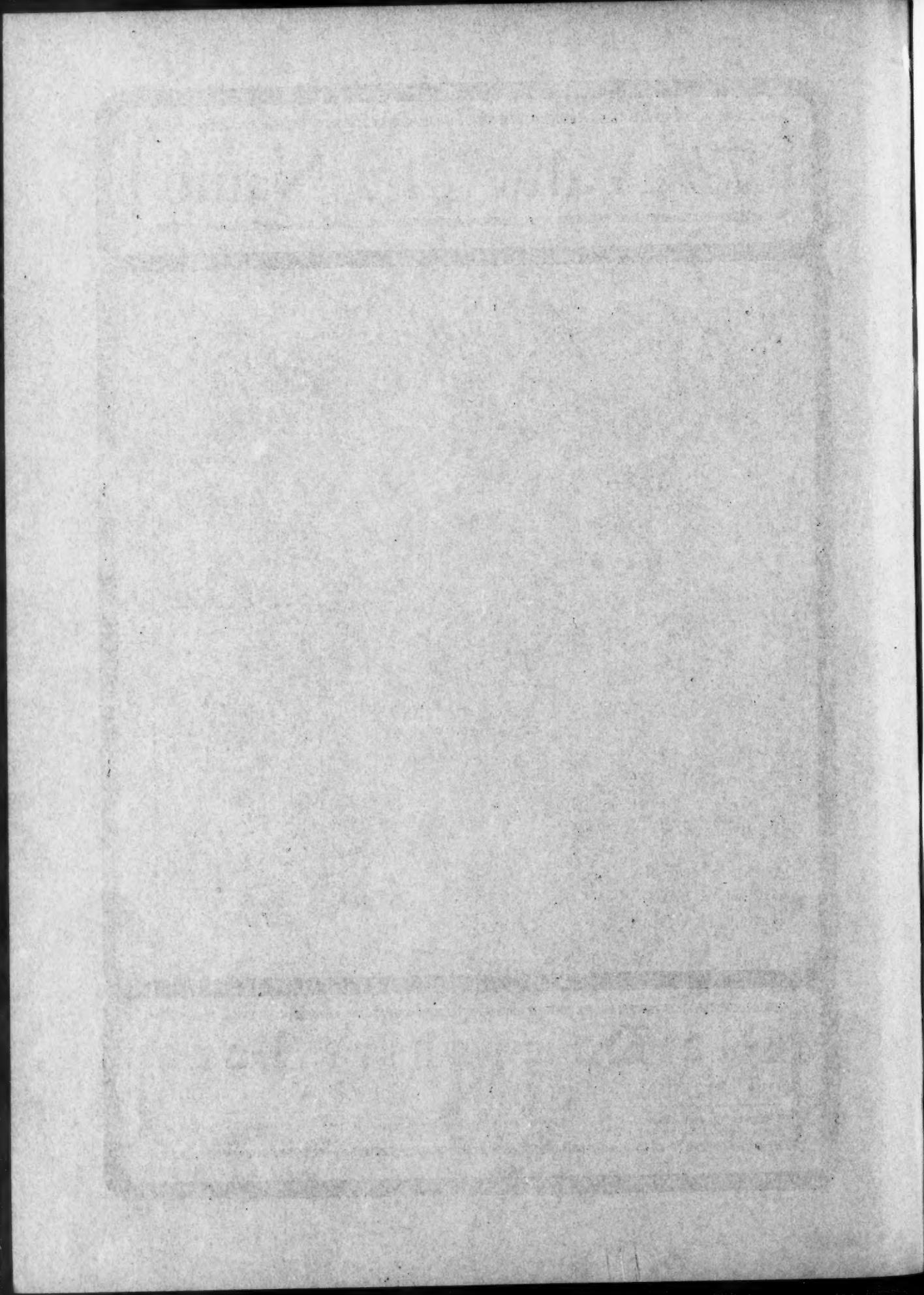
To a large and constantly growing class of users of stationery and fine printing the name **Old Hampshire Bond** conveys the idea "standard" as applied to bond paper. You—the Printer and the Manufacturing Stationer—are the retailers to whom the consumers—the banks, business houses, insurance companies, etc.—look for their supply of **Old Hampshire Bond** in the form of letter-heads, checks, policies, certificates of stock and other forms. To reap the benefit of the association of ideas in this case you have only to make it known that you carry a stock of **Old Hampshire Bond**. We will help you to do this. Write us.

## Selling Agents

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CARTER, RICE & CO., Denver  
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Los Angeles  
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Sole Agents for Great Britain

**Old Hampshire Bond**  
Made by Hampshire Paper Company, South Hadley Falls, Mass.

**Old Hampshire Bond** in Correspondence Papers with Envelopes to match is put up and supplied to the trade by  
CHARLES T. BAINBRIDGE'S SONS, MANUFACTURING STATIONERS, BROOKLYN





**Belt Broken**  
or  
**Boiler Busted**  
or  
**Engineer Sick**

and  
everything at  
a dead stand-still,  
and that rush order for  
Jones not half finished.  
Never mind—  
the boss has ordered a

**Northern Motor**

and it won't happen again. If you can get current to operate a motor with, don't go to bed until you have written us for Bulletin 424.

**Northern Electrical Mfg. Co.**  
MADISON, WIS., U. S. A.

## “Troubled Waters”

Gadsden, Ala., January 18, 1902.  
MR. PRINTERS INK JONSON, New York, N. Y.:

Dear Sir,—Your recent favor together with price-list was duly received, for which you will please accept my thanks. I have been advised not to buy your inks, as they were "no good" and your house could not be relied upon, but, after carefully considering the matter, have decided that it is invariably the case that a "leaky ship" is bound to sink, and that as you have continued to "float" and successfully navigate rather troubled waters so long you surely must have a "tight bottom" and a "trustworthy ship." Therefore, I will thank you to pack for freight shipment and deliver to the Union Card & Paper Co., 27 Beekman Street, New York, to be sent with a shipment of paper, etc., the enclosed order of \$15.15 for which I enclose check.

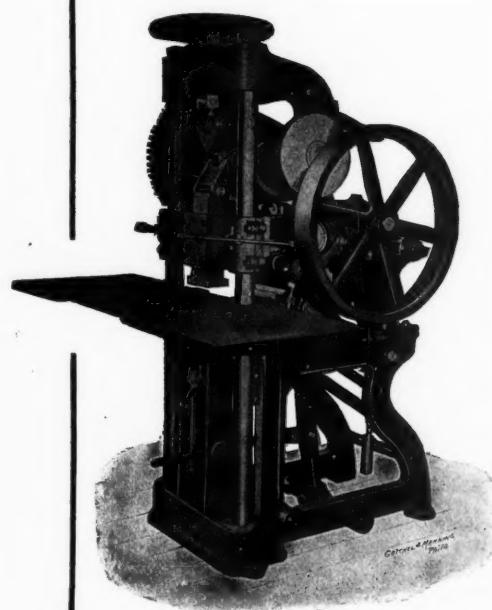
Very truly yours,  
J. M. HOUSE.

A PROMINENT political ruler in New York City answering an adversary recently remarked: "The man who holds the tiller and who steers a straight course, delivers his ship and cargo where he wants to land it." During the past eight years, I buffeted many storms of abuse, but being blessed with a sunny disposition and knowing my goods had merit, I kept my hand on the tiller and steered my bark in a straight line until I reached smooth waters. Eighty thousand orders each accompanied by the cash from eight thousand different concerns located in all parts of the world, is not such a diminutive cargo, considering that "I am the cook and the captain too, and the mate of my tiny brig; the midshipmite and the boatswain tight, and the crew of the captain's gig." My inks are guaranteed to be the best that money can buy, and when not found as represented, I cheerfully refund the cash and pay all transportation charges. Send for a copy of my price-list.

Address

**Printers Ink Jonson**  
17 SPRUCE STREET, NEW YORK

WRITE FOR BOOKLET



Mention this Advertisement

## The CARVER & SWIFT STAMPING PRESS

*Is the  
ORIGINAL MACHINE*

To SUCCESSFULLY INK and WIPE a Die AUTOMATICALLY,  
To insure PERFECT REGISTER by LOCKING the DIE-CHUCK-BED when the impression is taken,  
To embody all the essential features for DURABILITY and the SUCCESSFUL OPERATION of a press for HIGH GRADE Stamped and Embossed work.

Those who have used the CARVER & SWIFT PRESS for several years have ordered duplicate presses — because our press has stood the TEST, and they KNOW ITS VALUE.

**PROFIT by the Experience of others, and acquaint yourself with this MONEY-MAKER.**

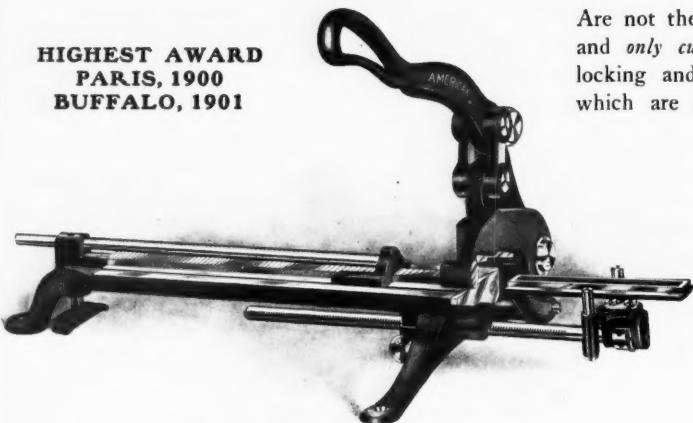
**THE CARVER & SWIFT STAMPING PRESS & MFG. CO.**

N. E. Cor. 15th Street and Lehigh Avenue  
PHILADELPHIA     •     •     •     PENNSYLVANIA

# Compare the Goods!

## The American Lead and Rule Cutters

HIGHEST AWARD  
PARIS, 1900  
BUFFALO, 1901



*American Lead and Rule Cutter No. 3.*

Are not the pioneer cutters, but are the *original* and *only* cutters with quick-setting, automatic-locking and wear-compensating gauges—gauges which are complete in themselves, that set to nonpareils as readily as picas without the aid of any make-shift whatever. Such make-shifts are of no practical value, but rather a confession of weakness. With the American, one can actually have a handful of leads cut by the time the gauge is set on one of the "pioneers." Not only that, but being permanently accurate, they always gauge the same. Positively unequaled in design, construction or facility of operation.

**No. 2** Gauges from one nonpareil to 105 picas by nonpareils, . . . . . \$10.00

**No. 3** Gauges from one nonpareil to 105 picas by nonpareils, also from one point to 45 picas, by points, . . . . . \$12.00

## The Rouse Job Stick is the Best Job Stick.

### *LeROY DeTRAUX says:*

"Your Rouse Job Stick has been in use in the composing room of *The National Printer Journalist* for some time and I find it entirely satisfactory. It will not spring as other sticks do, and by keeping its rigidity all lines are spaced equal. Am well pleased with it and do not care to use any other."

**I**N the Rouse Job Stick the weak points and objectionable features found in all similar tools have been overcome. It is a strictly up-to-date tool for progressive printers, and although on the market but a short time, is conceded on all sides to be the best that's made. Correct measures and an absolutely rigid knee leave nothing to be desired. The easiest and quickest of all to set.

### SIZES AND PRICES

Length.	2-Inch.	2½-Inch.	2½-Inch.
6-Inch	\$1.75	\$1.85	\$1.95
8-Inch	2.00	2.10	2.20
10-Inch	2.25	2.35	2.45
12-Inch	2.50	2.60	2.70
15-Inch	3.00	—	—

Mailed to any address in the United States on receipt of the price. Your money back if not satisfied.



**REFUSE ALL SUBSTITUTES --- THERE IS NONE "JUST AS GOOD."**

For sale by representative dealers everywhere. **Illustrated Booklet Free.**

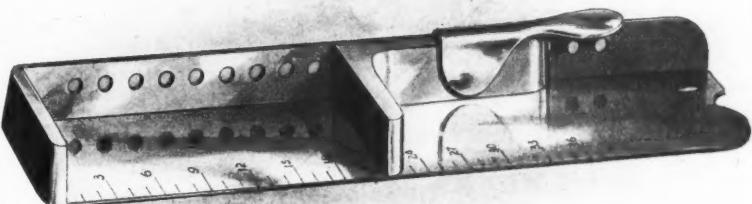
**H. B. ROUSE & CO., Makers, 534 Dearborn St., Chicago.**

JOHN HADDON & CO., LONDON, Sole Agents for Great Britain.

# GOLDING'S TOOLS are the STANDARD

## The Standard Job Stick

needs no introduction to printers. It was the original graduated stick, and paved the way for several imitations, most of which have demonstrated their weaknesses and passed out of existence. Others are passing. It is the most durable, convenient, accurate and popular composing stick. Gauges to nonpareils and picas. Standard for point system.



### SIZES AND PRICES

	CAPACITY	2 IN. DEEP	2 1/4 IN.	2 3/4 IN.	CAPACITY	2 IN. DEEP	2 1/4 IN.	2 3/4 IN.
6 inches	26 picas	\$1.75	\$1.85	\$1.95	12 inches	62 picas	\$2.50	\$2.60
8 inches	38 picas	2.00	2.10	2.20	15 inches	80 picas	3.00	2.70
10 inches	50 picas	2.25	2.35	2.45				

## LITTLE GIANT No. 18

With  
Nonpareil  
and Pica  
Self-Locking  
Gauge



## The Little Giant Lead and Rule Cutter

was the pioneer in the field, and all other makes of lead and rule cutters now on the market are its imitations. It is a wonderfully efficient and durable tool. We make it in two sizes and two styles. Nos.

1 and 3 have back beds graduated to picas, reversible back gauges, and front rod gauges. Nos. 12 and 18 have back and front beds, which are provided with slots graduated to picas, into which fit teeth on one side of the gauge, the other side being without these teeth. A self-locking short gauge is provided (*see cut*) for quick adjustment to nonpareils and picas. Every employing printer knows the wasteful folly of cutting material into lengths less than nonpareils. We can furnish a special self-locking gauge for three-point lengths, but do not recommend its use. Superior in design, finish, durability and ease of operation.

### SIZES AND PRICES

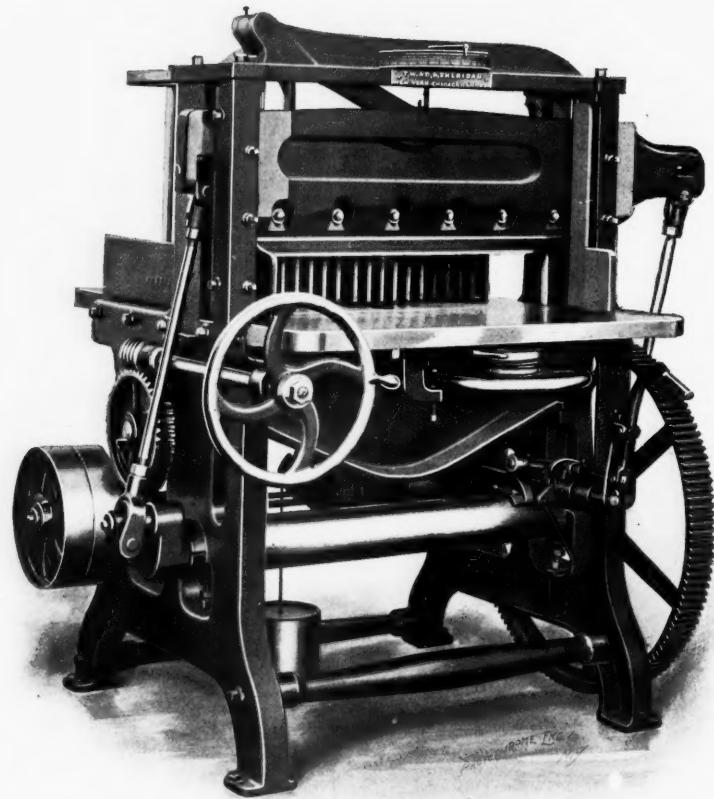
No. 1, gauges 72 picas	7.00
No. 3, gauges 108 picas	9.00
With graduated bed and long reversible gauge	
WITH BACK AND FRONT BED	
No. 12, gauges 75 picas back, 69 picas front, \$1.00	
No. 18, gauges 108 picas back, 84 picas front, \$1.20	
With self-locking nonpareil and pica gauge and long reversible gauge. Nos. 3 and 18 are extra powerful.	

*If not carried in stock where you order your supplies, write to us.*

# Golding & Co.

BOSTON, 183 Ft. Hill Square  
NEW YORK, 540 Pearl Street  
PHILADELPHIA, 134 N. 10th St.  
CHICAGO, 167-169 Fifth Avenue

## SHERIDAN'S NEW EMPIRE



Hand clamp, built in sizes 36, 40, 45 and 50 inches.  
Write for particulars, prices and terms.

**T. W. & C. B. SHERIDAN**

NEW YORK	CHICAGO	LONDON
56 Duane Street	413 Dearborn Street	46 Farringdon Street



Send 10 cents in stamps for new catalogue, "Perfection in Three - Colors."

# Paul Nathan, Broker

Investments in Printing Offices and Allied Trades

*If you  
need more  
capital*

**I**F your business is growing too fast for your capital, and you have a favorable opportunity of developing it, I can supply an investor, no matter where you are located. Let me know the size of your plant, the amount of business you do, and the possibility of extending the business, and how much money you require, and on what terms. All correspondence is strictly confidential. Write for circular.

*If you  
want to  
sell out*

**I**T is infinitely better business policy to buy an established business which has the thousand-and-one necessary things, and a line of customers to begin with, than to start a new business and have to work it up from the very bottom. If you have a business to sell, send me all particulars. I am in touch with possible purchasers. All correspondence is strictly confidential. Write for circular.

*If you  
want to go  
into  
business*

**I**F you are seeking an investment in the Printing, Electrotyping or Bookbinding business, let me know how much money you wish to invest; whether you want to take an active part in the business; whether you have any preference as to locality. I enjoy the acquaintance and confidence of many of the best known and largest printers in almost every State in the Union, and my advantages for securing favorable inducements in these special lines are unquestionable. Write for circular.

**Investments in** **Printing Offices, Paper  
Mills, Book Binderies,  
Paper and Card Houses, and Electrotype Foundries**

**METROPOLITAN LIFE BUILDING, New York City**  
Cor. Madison Avenue and 23d Street

# Reliance Rotary Planer

## THE NEW TYPE-HIGH MACHINE

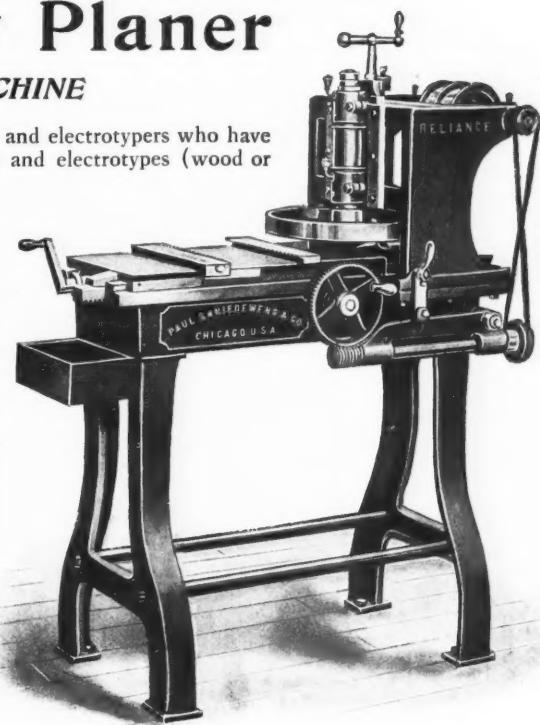
Has stood the test and is to-day acknowledged by engravers and electrotypers who have it in use as the best machine to dress mounted half-tones and electrotypes (wood or metal) absolutely correct to type high.

OMAHA, NEB., January 31, 1902.

PAUL SHNIEDEWEND & Co., Chicago, Ill.:

*Gentlemen*—For the past four months we have had in constant use the 12 x 18 Reliance Rotary Planer purchased of you and find that the machine excels all other machinery for dressing electrotype and half-tone plates type high, and make them more perfect than can be done in any other way. Our foreman informs us that if it had not been for your Reliance Rotary Planer we would have been unable to turn out the work we did the past four months. It gives us pleasure to inform you that we consider the Reliance Planer the best machine of its kind on the market.

Yours very truly,  
GREAT WESTERN TYPE FOUNDRY.  
S. J. POTTER, Manager.



The Reliance Rotary Planers are made to run by belt from countershaft or with an individual direct belt-connected motor.

**Paul Shnedewend & Co.**

MANUFACTURERS

118-132 West Jackson Bd., CHICAGO, U.S.A.

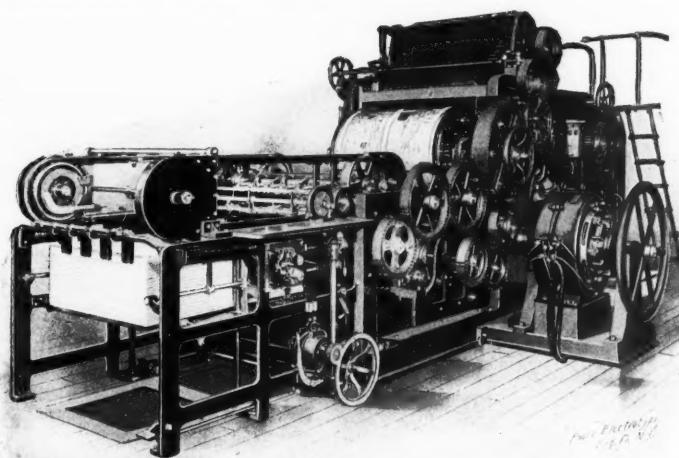
To whom write for detailed description, testimonials and prices.

TWO SIZES MADE

No. 1—12 x 18 inches.

No. 2—12 x 24 inches.

## LUNDELL ELECTRIC MOTORS



MORE

### Lundell Motors

have been installed in printing establishments in America and Europe than all other kinds combined. The popularity of the Lundell Motors is due to superior qualities in design and construction, which give them the best possible commercial value.

SEND FOR  
ILLUSTRATED BULLETINS  
Nos. 3,200 and 3,207

## SPRAGUE ELECTRIC COMPANY

General Offices—527-531 West 34th Street, New York.

BRANCH OFFICES:

Chicago: Fisher Building.

Boston: 275 Devonshire Street.

St. Louis: Security Building.

Baltimore: Maryland Trust Building.

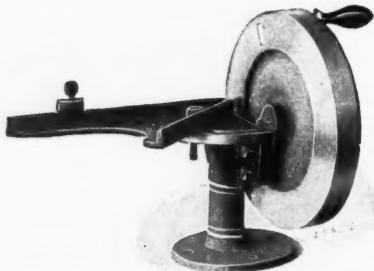
# Three Accurate Cutters



Our Unexcelled Paper Cutter



Our Perfect Lead and Rule Cutter



Our Accurate Mitering Machine  
(Its every cut is true)

They Shave Everything  
Except their own  
Quality and Reputation.

## THESE MACHINES ARE MADE RIGHT

*Right in Design,  
Right in Material,  
Right in Workmanship.*

WHEREVER you find a factory manufacturing machines correct in design, of the best material, using skilled workmen with modern methods and machinery, you need not hesitate to purchase the product.

Consider the machine, its reputation and the guarantee, and if the dealer would sell you another make at a lower price and greater profit to himself, insist on the cutter your experience, judgment and the standing of the maker convince you is the best.

REFERENCES—*More than 15,000 Users of C. & P. products  
on both Hemispheres*

## THE CHANDLER & PRICE CO.

MANUFACTURERS OF  
High-grade Printing Machinery

East Prospect St. and C. & P. R. R. Crossing, CLEVELAND, OHIO  
U. S. A.

WE MAKE PRESSES, TOO

# ALWAYS THE BEST

J. E.  
**Okie**  
Co.

KENTON PLACE  
PHILADELPHIA  
PENNA. U.S.A.



WRITE FOR ONE  
OF OUR NEW

## Specimen Books

\* IT ISN'T VERY  
LARGE, BUT THE  
WORK WILL SHOW  
WHAT THE INK  
WILL DO \* \* \*

You have no doubt heard of the superiority of "Okie Inks." Have you ever tried them? You will save time and money by using "Okie Inks." \* This insert is printed with our Bronze Blue Deep, \$2.00; and 40-Cent Cut Black \*

**WE** manufacture every  
ink used in the art



We call them High-grade Inks, and they are High-grade Inks and at low prices. We are making the most striking colors for Posters. Our three shades of **RED** are unequalled for brilliancy and working qualities. All other shades are as good.

Our Perfecting News, at 5c. in barrel lots, is unsurpassed by any ink in the United States \*

Testimonials  
unsolicited of

## 40<sup>c.</sup> Cut Black



We have  
taken a  
few at  
random  
from the  
thousands  
in our  
letter files



"Please ship us 30 lbs. of your Cut Ink such as we  
have had before." *THE BURLINGTON FREE PRESS*

"Ink came O. K.; thus far we are much pleased  
with it." *DEWEY DAVIS PRINTING CO.*

"Your ink we find the best we can get for the  
money." *THE OTTAWA PRINTING CO., Ltd.*

"With reference to your 40ct. Cut Ink, it is a  
capital ink, and so far as we see, it is as good as any-  
thing we have ever worked with." *JOHN STEEN & CO.,  
Wolverhampton, England.*

"It gives us better satisfaction than the \$1.50 that  
we have been using before yours." *THE COARD PUBLISHING CO.*

"Ship us via freight 100 lbs. 40ct. Cut Black for  
Webb Press running at speed of 7000 per hour." *THE AKRON PRINTING CO.*

"Send us, if you please, *immediately*, 1000  
(thousand) lbs. 40ct. Cut Black *just as had*, and 100  
(hundred) lbs. 50ct. half-tone Cut Blacks." *Yours truly,  
G. J. THIEME, Nijmegen, Holland.*  
*April 15th, 1901.*

"We find your ink all right, the best for the  
money." *C. B. RUSSEL, Buffalo, N. Y.*

PRINTED ON  
SNOW-WHITE ENAMEL  
MADE BY  
IRWIN N. MEGARDEE & CO.  
PHILADELPHIA, PA.

## Automatic Register on the Job Press

WHATEVER comes along, remember Megill is the first in this class of Automatics as in Gauge Pins, and has reached a construction containing advantages that no other can.

**Beware of Infringements.**  
"SIMPLY INCREDIBLE AT  
SUCH A PRICE."



*Pioneer of Gauge Pins  
to the world and  
up-to-date.*

Write for Catalogue.

**Edward L. Megill**  
Inventor and Manufacturer  
60 Duane Street, NEW YORK



"Micro-Ground."



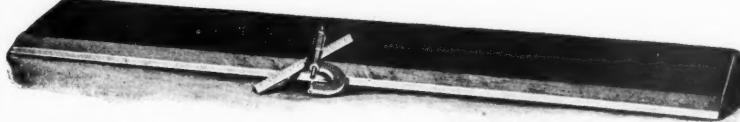
"Micro-Ground."



"Micro-Ground."



1830



1902



LORING COES

Founder of

**LORING  
COES &  
CO.** Incorporated

WORCESTER  
MASS.

WHICH IS EVEN OF TEMPER, ACCURATE OF DIMENSION, STIFF OF EDGE AND MADE TO STAND "GRIEF" AND SECURE SATISFACTION

*Specify "Micro-Ground" in your orders to us, or through your supply house.*



"Micro-Ground."



"Micro-Ground."



"Micro-Ground."



# SANDERS ENGRAVING COMPANY HOLLAND BUILDING ST. LOUIS

For several years past we have been concentrating every effort to the production of the highest class of engravings for catalogue and book illustrating.

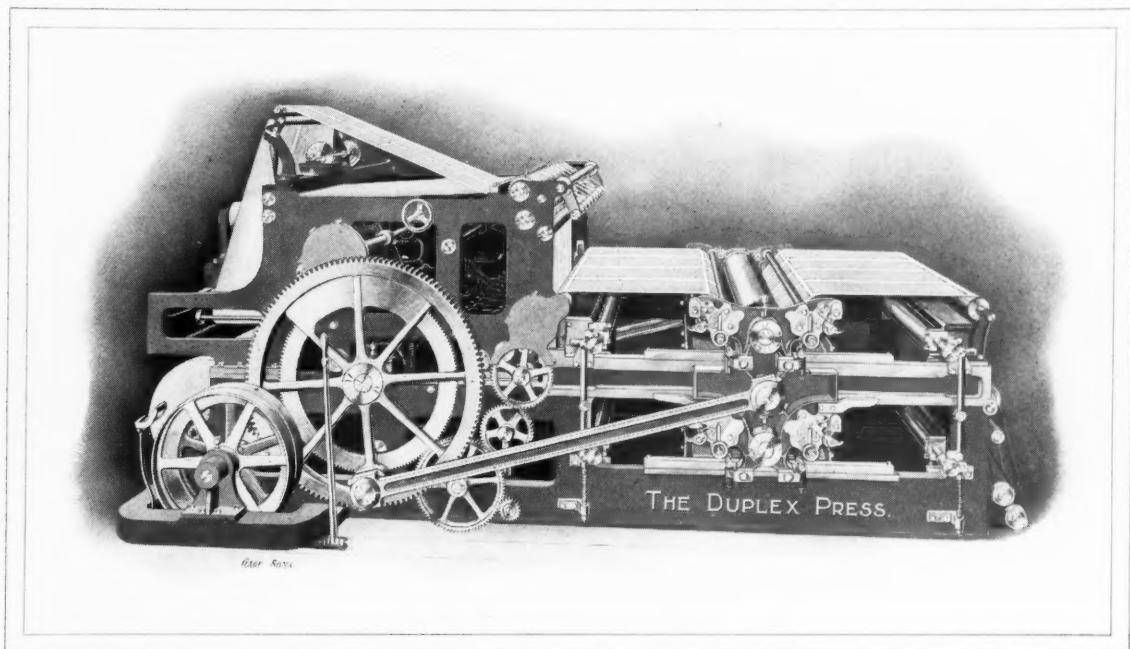
In addition to the large number of men employed for our engraving and electrotype departments, we have a separate art department employing artists for preparing original drawings and illustrating work of all kinds. Through the large amount of work we handle in our establishment, we are in a position to employ specialists in each branch, giving you the best results and in competition with any reputable house in the country.

Write for any information desired.

ELECTROTYERS  
DESIGNERS  
HALF-TONE-ENGRavers  
ZINC-ETCHERS

O.H.

# THE DUPLEX



## Strength. Simplicity. Speed without Stereotyping

The up-to-date publisher is after Results, not Theories, and fully appreciates the fact that "Time is Money."

### WHAT THE USERS SAY OF IT

The following are a few editorials from newspapers that have recently installed a Duplex Press.

#### **Lawrence (Massachusetts) Evening Tribune.**

"There was only one thing to be done, cost what it would; get a press that could print the Tribune's large edition on time. After full consideration of all the other presses in the market, it was decided to purchase a Duplex Perfecting Press."

#### **Columbus (Georgia) Inquirer-Sun.**

"With the installation of our new Duplex Press there no longer exists an excuse for papers being late."

#### **Waterloo (Iowa) Courier.**

"It is a press which, for simplicity in mechanism and ability for fast and well executed work, is without a peer."

#### **Columbus (Georgia) Ledger.**

"One great advantage of the Duplex is that the forms can be taken immediately after they are made up, and the press started as soon as they are on the beds."

#### **Manchester (New Hampshire) Mirror.**

"One better" has always been the Mirror's motto, and our latest improvement enables us to supply the public with important news quicker than our contemporary. "No stereotyping press can compete with the Duplex in reaching the public early."

#### **Brantford (Ontario) Expositor.**

"The Expositor has just completed the installation and erection of a magnificent and new Duplex Perfecting Press. The ever-increasing circulation of this paper, and the demand for the latest news, makes it imperative that the latest and most modern appliances should be in use."

#### **Lynn (Massachusetts) Evening News.**

"The principal addition to our establishment is a fast Duplex Press, the same fast press that enabled us to print and sell 10,000 copies of the News extra, which announced the shooting of President McKinley, before our heavy-weight neighbor had struck off a sheet; the press which enabled us to issue five great editions of the News on the day of the president's death, the first within five minutes after the dispatch was received announcing the sad event."

**OUR CUSTOMERS WRITE OUR ADS.**

Therefore write us for booklet entitled "WHY WE USE THE DUPLEX PRESS."

**WE ORIGINATE. OTHERS IMITATE. Beware of infringing imitations.**

**Duplex Printing Press Co., Battle Creek, Mich.**

## Investigate!

“That’s all right,” said the old printer to the enthusiastic salesman; “just tell me what there is *against* your article—I can find out the good points myself.”

The verdict of  
every printer  
who knows is:  
“It’s all right.”

Try a Rhodes  
Blanket and  
you’ll be glad  
you saw this  
advertisement.

There’s not a single thing “against” the Rhodes Blanket. Investigate where you will, you will find that it is meeting the wishes and wants of printers as no other make-ready ever did or can.

After four years of hard fighting all the patents covering Rhodes Blankets have been allowed.

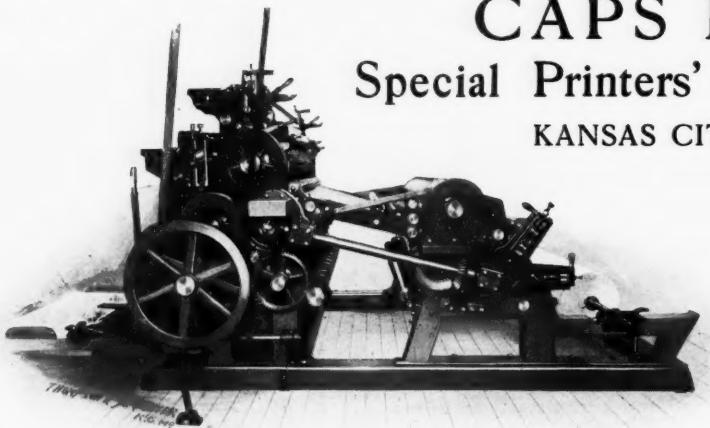
After three years of patient and persistent work we have succeeded in producing the perfect blanket which Mr. Rhodes has had in mind from the beginning, and in quantities to supply the fast-increasing demand.

Rhodes Blankets are for sale by all Type Founders, and by

THE RHODES BLANKET COMPANY, 290 Broadway, New York

WRITE FOR OUR BOOKLET

## CAPS BROS. Special Printers' Machinery Co. KANSAS CITY, U.S.A.



Manufacturers of PRINTING  
PRESSES for the printing of  
all kinds of roll wrapping  
paper, sheet paper, bags and  
labels in many colors at one  
operation of the press. **AAA**

The above cut shows our latest TWO-COLOR CHROMATIC AND WATER-COLOR STRIPING ROLL PAPER PRINTING PRESS with Automatic Sheet-Cutting attachment to cut sheets in lengths from 26 to 36 inches, and of any width up to 48 inches. Size of the press, 36 x 48 inches.

Users of these presses will indorse our statement that in strength, simplicity, inking distribution, impression and producing capacity it is superior to and more efficient than any other press on the market. We also manufacture all kinds of FLAT AND CURVED STEREOTYPING and PHOTO-ENGRAVING MACHINERY. Write for prices.

*Read the Truthful Narrative of*  
**"The MISSING LINK"**

IN THE  
 MARCH  
 NUMBER  
 OF

**COMMERCIAL  
 ORIGINALITY**

OUR MAGAZINE  
 FOR THE MAN AT  
 THE HEART OF  
 ANY BUSINESS

ONE DOLLAR A YEAR—Only 8½c a month pays for 12 magazines of the  
 best information on up-to-date designing and engraving for catalogues.

EDITED BY EXPERTS OF EXPERIENCE—  
 THE MEN AT THE HEART OF THE BINNER ENGRAVING CO.



*O. E. BINNER*

*Pres. & Mgr.,  
 New York Branch*

*W. A. HINNERS*

*Treas. & Gen. Mgr.,  
 Chicago Plant.*

*H. C. CLAMMERS*

*V. Pres. & Art Mgr.*

*J. L. SHILLING*

*Sec. & Gen. Supt.*

**BINNER** ENGRAVING COMPANY 21-23-25 PLYMOUTH CT. **CHICAGO**

*This is the Place where they do the Work that You read about.*

NEW YORK OFFICE, 311 FIFTH AVE.

**ALL  
DEALERS  
IN TYPE**



One concern writes us they have reduced the cost of numbering from 25 cents to 1½ cents per 1,000 by using

# **WETTER**

**NUMBERING MACHINES**

**OR**

**PRINTERS'  
SUPPLIES  
SELL THE  
WETTER**

He uses fifty machines—simply numbers.

Others, no doubt, get better results.

By using the numbering machines in same form with type (print and number at one impression), your numbering practically costs nothing—simply interest on investment.

**WRITE FOR BOOKLET**

*WETTER NUMBERING MACHINE CO., 515-521 Kent Ave., Brooklyn, N. Y.*

# **HAMILTON WOOD GOODS**

**ALWAYS IN STOCK  
AT ALL OUR BRANCHES**

**FOR LIST OF BRANCHES SEE  
INLAND PRINTER DIRECTORY**

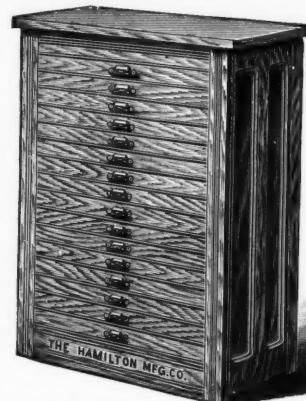
# **AMERICAN TYPE FOUNDERS COMPANY**

# AN OBJECT LESSON



OME purchasers of cabinets, when they see the list price of a modern fifty-case steel-run cabinet, think the price too high and select what they consider to be the cheaper old-style, wood-run cabinets, containing sixteen or twenty cases. Don't entertain the idea that these steel-run cabinets are too high-priced, for the fact is, they are the cheapest cabinets ever placed in the market, notwithstanding all the special advantages they possess. The list price may look high, but consider the number of cases you are getting in your cabinet. That's the test. Take, for instance, the two cabinets illustrated herewith as an example. They occupy the same floor space—only one-half the space taken by an ordinary news-stand. The fifty-case cabinet is modern in construction, thoroughly up to date, and fitted with steel runs. The list price of this cabinet is \$75, an average of \$1.50 per case. The other cabinet is the regular sixteen-case Wisconsin Cabinet, fitted with wooden runs. It is a good and substantial cabinet of its class, and nearly all printing-offices are supplied with this cabinet in various sizes. The list price of this sixteen-case cabinet is \$26, an average of \$1.62½ per case. Now, which is the cheaper? The high cabinet is 12½ cents per case lower in price and has steel runs, while the other cabinet has wooden runs. The saving in space by the use of the high cabinet is over 200 per cent. With these facts before you, which will you buy? If you desire to save space and labor, send for our complete catalogues, which explain it all. They are full from cover to cover of handsome illustrations of modern Printing-office Furniture. Specify our goods when ordering through your dealer. Be sure that you get them. Every article we make bears our stamp. Look for it. *It is a guaranty of excellence.*

**50-CASE CABINET**  
List Price, \$75.  
Average Price, per case, \$1.50  
With Steel Runs.



16-CASE WISCONSIN WOOD-RUN CABINET.  
Height, 43 inches.

**16-CASE CABINET**  
List Price, \$26.  
Average Price, per case, \$1.62½  
With Wooden Runs.

Saving in space by using 50-  
Case Cabinets... 200 per cent.

**Awarded Grand Prix  
at the  
Paris Exposition.**  
Highest Honor Obtainable.



50-CASE WISCONSIN STEEL-RUN CABINET. Height, 8½ inches.

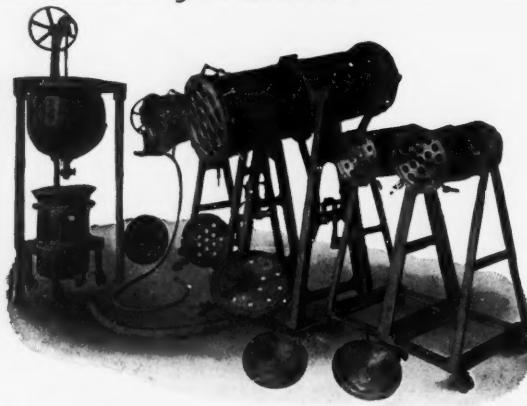
**The Hamilton Mfg. Co.**

Main Office and Factory:  
Two Rivers, Wis.

Eastern Warehouse: MIDDLETOWN, N. Y.

Largest Manufacturers of **WOOD TYPE** in the world. Over 1,000 designs,  
each made in over twenty different sizes, giving a choice of over 20,000 fonts.

*Full Equipments of the Latest and  
Most Improved*  
**ROLLER-MAKING  
MACHINERY**  
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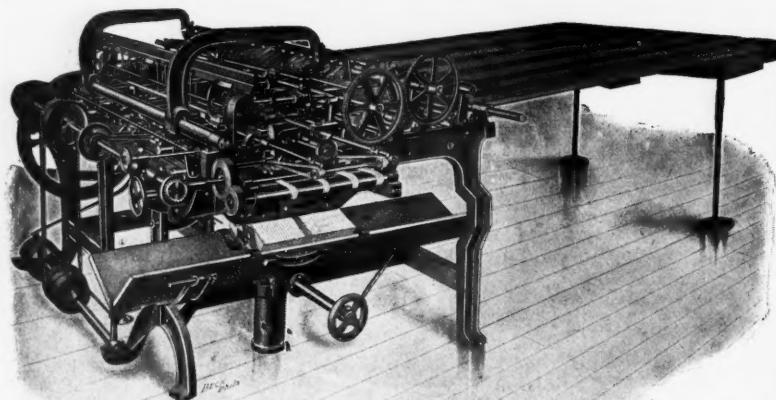
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# THE INLAND PRINTER

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## THE RISE AND FALL OF THE BIGGSVILLE "EAGLE."

BY ALEX R. WEBB.



ATHBUN WETHERWAX was a lawyer—a young lawyer. In common with many other young lawyers, he was confident that nature intended him to be an editor. He was equally confident that he was fully able to conduct a weekly newspaper in all its parts with brilliant success. Therefore when, soon after he had commenced the practice of

law in Biggsville, a small town in north Missouri, a relative died and left him about \$5,000, he determined to make manifest his ability as a journalist. He purchased a complete printing outfit and confidently proceeded to publish the Biggsville *Eagle*.

Now, Rathbun Wetherwax was also possessed of the conviction quite common among young country lawyers that journalism consisted chiefly in the writing of profound, concise, pungent and incisive editorials; that the news, literary and mechanical departments of a newspaper easily and naturally took care of themselves and were of comparatively small importance anyhow. Despite this rank heresy, he might have continued the publication of the Biggsville *Eagle* longer than he did if he had not jarred the pride of one of the leading residents of the county with one of his "pungent, incisive" editorials. It provoked a libel suit which was compromised on the payment, by the editor, of \$2,000. More than this, the *Eagle* failed to achieve popularity. It was too profound, too scholarly, to please the masses of Biggsville and vicinity; there was too much of the editorial end of it. Besides, the young lawyer shrank from the labor and humiliation of soliciting advertising and jobwork, and the income of the business never equaled the outgo. The money left him by his deceased relative was soon exhausted and he found it necessary to borrow funds with which to meet current expenses.

Among the lawyer-editor's friends was a certain horse dealer and all-round sport named Walton, and

familiarly known as "Blinker" Walton, because of a peculiar, nervous twitching of the eyelids which was strikingly manifest when he was excited. There was a tradition to the effect that he was christened Erastus in his infancy, but none had ever been heard to address him or refer to him by that name. Throughout north Missouri he was plain Blinker Walton.

Blinker was undeniably of the horse horsey, and while he was moderately familiar with many other things, the horse was his "best holt," as he expressed it. As a result of buying, selling and trading horses of all kinds and conditions, picking winners of races and "speculating" generally, he had acquired a substantial bank account and was quite generous with it when satisfied that, by giving a friend a financial lift, he might benefit himself ultimately. He was uncouth, illiterate and blunt of speech, but, unlike most of his kind, had unbounded respect and admiration for well-educated, refined men. Wetherwax had successfully managed two lawsuits for him before a justice of the peace, which fact, together with the former's education, natural intelligence and affable manner, had led Blinker to like and respect him. Therefore, when the young lawyer needed money to keep his newspaper going, Blinker readily supplied it, taking a mortgage on the printing-plant as security. For, while Blinker was generous, he was cautious—at times.

Friendships like that between Blinker and Wetherwax are not always lasting, and it was not surprising that they soon had a misunderstanding and parted in anger. Blinker foreclosed his mortgage on the Biggsville *Eagle* and ultimately bought it in with all the rights, title, appurtenances and hereditaments thereunto belonging.

"What in thunder are you goin' ter do with that air printin'-office?" asked one of his acquaintances after the sale.

"Never you mine," replied Blinker, with a significant smile; "I've done er right smart o' things in my time an' I guess I kin run er newspaper. I'll bet er hoss I kin run it as good as that air attawney did."

Biggsville was amazed when it heard that Blinker Walton seriously intended to become an editor. When

he bought the plant in every one believed, quite naturally, that he would sell it to some foolish person who hungered and thirsted for distinction in rural journalism; that he would sell the material to a junk dealer or trade it for horse-flesh; but it never occurred to any one that he might attempt to edit and publish the paper himself.

As a matter of fact, Blinker was puzzled over the situation, himself, at first. He did not know what to do with the property. Two ideas were dominant in his mind: he wanted the money he had invested and he was determined that Wetherwax should not have the plant again. The truth is that Wetherwax did not

set type on all kinds of newspapers in all kinds of towns from Chicago to San Francisco. He was well known in the West as an excellent newspaper man—when sober—and correspondingly worthless when on a spree. He was rated among printers as a "combination lusher," i. e., a periodical and regular drinker. He drank whenever invited to do so, and, when invitations were not frequent enough to keep him comfortably primed, would take a drink or two at his own expense. Once or twice a year he would retire from business and devote himself assiduously and exclusively to drink for two or three weeks, and end his spree in a hospital or sanitarium. The rest of the year he drank moderately



FALLS, MILL CREEK, DANSVILLE, NEWYORK.

Photo by H. A. Schwingle.

want it. His experience with it had opened his eyes to the fact that he was not sufficiently versatile to make a rural newspaper pay its expenses and that it required something more than ponderous and profound editorials to win success in such an enterprise. He had determined, therefore, to devote himself thenceforth and forever to his law practice exclusively.

But Blinker did not know this. As soon as he had obtained possession of the plant he started for Chicago "to buy some hosses," he said. In less than a week he returned, accompanied by a stranger whom he introduced to a number of Biggsvillians as "my fren', Jim Baxter." Baxter was clad in well-worn raiment, wore a black slouch hat and a nonchalant air of perfect confidence in himself and satisfaction with the world at large, and was afflicted with an abnormal thirst for intoxicants. He was a "jour." printer, a man of fair education, and had edited, published, reported for and

and was an efficient man in almost any position in a newspaper or job office.

"Now, Jim," said Blinker Walton, after he had shown Baxter the plant of the Biggsville *Eagle* and they had seated themselves in the rough, hemlock-board compartment which had been erected in a corner of the second-floor room devoted to the printing-office, and which was dignified by the name editorial sanctum, "you wanter understan' thet you're the boss here from this out. You're a printer an' a editor—I haint. You kin run this thing—I can't. Thet's all they is to it. You kin take ther hull bizniss an' make wot yer kin out of it. Ef you say so, we'll go to my lawyer an' hev ther contrack an' stipperlations drawed up in black an' white."

"Naw," responded Baxter, with an indifferent drawl, "that ain't necessary at all, Blinker. I've known of you for a good many years and I believe

you're all right. We'll get along together as slick as grease. Sam Rounds vouches for you and that's all I want."

"All right, Jim; 'nuff sed. You tote square with me an' I'll tote square with you. As I tote yer in She-cawgo, I don't want nothin' ter do with ther bizniss. I didn't want ther dog-gone newspaper, no how, but I made up my mine I'd git my money out of it an' thet thet air rapscallion Wetherwax wasn't goin' to hev it any more. Some of his frens wanted ter buy it in fur 'im, but I jist blocked *their* little game an' got it myself; an' now I wanter show 'im wot kine of er pacer I am. You take ther hull outfit an' make wot yer kin out of it. You kin make er livin' out of it, can't yer?"

"I think I can," replied Baxter, gazing at Blinker as if trying to read his thoughts. It seemed an unusual offer and it occurred to him that the horse dealer might have a motive which had not yet been made known to him.

"Well," continued Blinker, "ef yer git in er hole, Jim, I'll help yer out. But whatever yer do, don't forgit thet you're ther boss, sole an' only editor an' proprietor, an' nobody's got nothin' ter say aroun' here but you. See?"

"I think I do."

"Ef anybody comes in an' gits fresh, throw 'im out. Run ther shebang ter suit yerself an' yer'll suit me."

"But," remarked Baxter, tentatively, "of course you'll want to have something to say about the policy of the paper.

"No, sir; not er d—n bit," responded Blinker, emphatically. "It's your property, Jim, although I do own it. You're editor, manyer, proprietor, an' don't yer stan' no interference from me nor no one else. Thet's all they is of it. Come on, now; let's go down an' hev suthin'."

A second invitation was not needed. Baxter promptly rose and followed Blinker down-stairs and around the corner into a barroom, where they sealed their compact with whisky.

Baxter's management of the Biggsville *Eagle* brought about most gratifying results. He wrote the paper in a breezy way that made it popular, and, with the aid of a girl of sixteen and a squint-eyed apprentice boy, set it up and printed it. The subscription list doubled in three months, jobwork came in generously, and the plant was made to pay Baxter a fair income over expenses. Blinker viewed the situation with quiet approval. Occasionally he chuckled triumphantly and remarked to an acquaintance:

"Wetherwax 'lowed he was ther only man in north Missouri thet cud run er newspaper; but I guess they's others."

Several weeks before the State election, partisan feeling began to run high, and the stores and street corners frequently echoed with the wrangling of political disputants. The Biggsville *Eagle* came out squarely in favor of the Republican ticket, much to the

disgust of Wetherwax, who had run it as a straight Democratic organ. He and his friends, therefore, were loud in adverse criticism of Baxter's editorial utterances. Blinker was a Democrat and it was not pleasant for him to see the *Eagle* support the opposition, but he swallowed his chagrin because he felt some satisfaction in seeing the political opinions of Wetherwax dissected



Photo by Spellman, Detroit, Mich.

THE STUDENT.

and shredded mercilessly by Baxter's really clever editorials. Blinker was not a violent partisan, and he hated Wetherwax.

There was a Republican lawyer in town named Billings, and he, too, hated Wetherwax with all his soul. He was a graduate of Knox College, a talented man and a master of invective, but he was not diplomatic. His withering sarcasm and reckless accusation when unduly excited not infrequently caused trouble and made him exceedingly unpopular among the better class of citizens. One day he wrote a reply to one of Wetherwax's campaign speeches and took occasion to attack the young lawyer's private character with undue severity. The effusion was clearly and unmistakably libelous. Meeting Blinker on the street, Billings led him into a cross street and read the paper to him. Blinker showed throughout the reading that it pleased him, and when Billings had finished, he laughed heartily, slapped the latter on the back, and exclaimed:

"Gee! thet's bully. Thet's first-class, Billings. Why, yer jist rip 'im up ther back fer keeps. Thet's ther

best I ever seen. Say, that oughter be put in ther *Eagle*, whar everybody kin read it."

Billings smiled effusively and admitted the propriety of printing it somewhere.

"I'll tell yer wot you do," continued Blinker, forgetting for the moment the full import of his compact with Baxter in his desire to inflict an injury on Wetherwax, "you take it over ter Jim an' tell him I said ter put it in."

Billings hurried over to the *Eagle* office and delivered the article to Baxter, together with Blinker's mes-

"He did, did he? Well, you tell Blinker for me that he can go straight to —. No, I won't say that. You tell Blinker that *I'm* running this paper and that if he wants to print such stuff as that he'll have to go somewhere else to get it done."

Billings tried persuasion for a while without results, and left the office. Half an hour afterward Blinker came in and found Baxter sitting complacently at his desk smoking a cob pipe and reading proofs.

"Howd'y, Jim," said Blinker, pleasantly, as he drew a decrepit chair up to one side of the desk.

"Pretty well, Blinker," responded Jim, glancing up at his visitor and immediately resuming his work.

An embarrassing pause followed, which was broken by Blinker.

"Say, Jim, wot's ther reason yer won't put that artickle in fer Billings?"

"Because it's full of d——d lies and is a dangerous libel, that's why," responded Baxter, removing his pipe from his lips and expectorating on a pile of exchanges on the floor at his side.

"But I want it ter go in," said Blinker, quietly.

"Can't help it if you do; I'm not taking chances on that kind of stuff," replied the editor, still intent on his work.

Blinker was silent while Baxter puffed placidly at his pipe. Blinker took the objectionable editorial from an inside pocket, unfolded it and, after glancing over it, folded it again and said:

"Yer won't put it in fer me?"

"Nope; I just can't do it, Blinker."

"Not fur me?"

"Not for you nor any one else. Here, Willie, wake up and correct this galley." The boy took the proof and Baxter began to read another, smoking complacently while Blinker drew the manuscript slowly through his left hand and gazed at the editor curiously. Presently Blinker broke the silence.

"Say, Jim, what's the matter with you, anyhow?"

"Nothing the matter with me."

"Why won't yer put it in?"

"Because I won't," quietly responded the editor.

Blinker's eyelids began to twitch vigorously and he glared at Baxter, who kept his attention fixed on his proofs and pipe. Blinker cleared his throat, moistened his lips and exclaimed:

"Well, I'm d——d!"

Baxter puffed on silently and Blinker's eyelids twitched with increased rapidity.

"Look a-here, Jim," he said, after a brief pause; "who owns this here paper?"

"You do, of course; but I'm editor, proprietor and manager of it, and what I say goes."

"It duz, duzzit?" ejaculated Blinker, rising to his feet with flushed face and rapidly twitching eyelids. "Well, Mr. Fresh, I discharge you right *here an' now*. I guess I'll be editor, perpriter an' manyger a spell myself."

Blinker was angry and he fully expected Jim to get



Photo by R. R. Sallows, Goderich, Ont.

WAITING.

sage. The editor read it slowly, folded it up and handed it back to the lawyer.

"What do you think of it?" asked the latter, apprehensively.

"Think of it?" responded Baxter, scornfully. "You don't suppose I'd print a thing like that, do you?"

"Why not?" asked Billings, evidently surprised.

"Why not?" repeated Baxter. "Because it's libelous; it's one of the most atrocious libels I ever read."

"You don't mean to say it isn't all true?"

"I don't care whether it's true or not. If I can't go through this campaign without throwing mud and bricks at people, I'll quit this business."

"But Blinker says it must go in."

into a similar condition. This, he knew, would lead to trouble, for Jim could and would fight when the occasion demanded it. But he knew Blinker and responded with imperturbable gravity:

"All right, Blinker, if that's what you want."

"All right?" repeated Blinker, thoroughly surprised.

"Certainly. I'm discharged, and you are editor, proprietor and manager of the Biggsville *Eagle*."

Baxter laid the proofsheets he had been reading on his desk, sent a cloud of smoke up over his head and called out:

"Here, Willie, Julia. You two will take your orders hereafter from Mr. Walton; he is now sole editor, proprietor and manager of this establishment. I am now merely foreman. I ——"

"Foreman!" interrupted Blinker, his eyelids still twitching and an expression of intense astonishment creeping over his face. "Do you mean it?"

"Of course I do. I'll be your foreman at \$15 per week if you want me. If not, I'll ——"

"It's a go," interrupted Blinker, a half smile mantling his features and his eyelids slowing down. "Here, Mr. Baxter; here's a editorial wot I've jest wrote. Put it in ther fust thing in ther editorial column."

He handed the libelous screed to Baxter, who put a head on it and called the girl.

"Julia, set this in minion and double-lead it. Will you have it double-leaded, Mr. Walton?"

"I don't care a d——n how yer fix it so it gits put in," replied Blinker, not knowing nor caring what "double-leaded" meant.

Baxter knocked the ashes from his pipe, charged it afresh and lighted it.

"Any further orders, Mr. Walton?" he asked.

Blinker did not reply, but stood looking out of the window. He would have liked it much better if Baxter had shown fight or a disposition to argue. Baxter took up a proofsheets and began to mark the errors while Blinker seemed to be trying to decide what to do. Presently he walked to the door. With his hand on the knob he turned and said:

"Mr. Baxter, will yer come down-stairs with me an' take suthin'?"

"I don't mind," responded the foreman, quietly. He followed Blinker down the stairs and around the corner to the saloon, where they drank in silence. As they separated outside, Baxter asked:

"Be up to-morrow?"

"Speck so," replied Blinker, and walked homeward.

The next issue of the *Eagle* had in full-face nonpareil, the words: "Erastus Walton, Editor and Proprietor," in the prospectus at the head of the editorial page.

The Billings editorial caused a sensation in Biggsville and, when Wetherwax and his friends learned that Blinker Walton was the responsible editor of the

*Eagle*, they held an indignation meeting at which it was decided to bring suit against the latter for \$50,000 damages. Blinker was horrified. Billings had assured him that the article was not libelous and that, even if it were and Wetherwax should bring suit, they could easily beat him in court, for he had no character to lose. When the suit was filed Billings pretended to be intensely pleased, and assured Blinker that the case would be promptly thrown out of court.

"There's nothing in it," he said. "Why, Blinker, that pettifogging shyster has no character. You can't libel a man like that. It's nonsense, absurd! He's got to prove malice, and he can't do that."

"I dunno," said Blinker, doubtfully. "He knows an' everybody else knows I hain't got no use fur him. Why, I've been callin' 'im all ther diffunt kines er thieves an' scoundells I cud think of fer ther las' six months. I guess they kin prove malice easy nuff."

Blinker was worried.

"Never mind," said Billings, reassuringly, "you just leave it to me. I'm as good a lawyer as Wetherwax, and I'll take care of you."

This gave Blinker a little comfort, but he was still anxious. The case came to trial and all Biggsville was tremendously agitated over it. The courtroom was filled with friends and acquaintances of both parties, and when the jury brought in a verdict for \$10,000 in favor of the plaintiff it required the best efforts of all the court officers to prevent a riot.

And through it all Jim Baxter had the respect and sympathy of the entire community. When the newspaper plant was turned over to Wetherwax in part payment of the judgment, he at once transferred it to Baxter, stipulating only that it should be a Democratic organ as long as he owned it. Three days later Baxter sold it to Blinker for \$10, went on a spree and died of alcoholism in a St. Louis hospital. Blinker sold the printing material to a Chicago typefoundry, and Biggsville remains to this day without a newspaper.



Courtesy "Photo-Beacon," Chicago.

"HIDE AND SEEK."

Written for THE INLAND PRINTER.

## A STUDY OF PROOFREADING.

BY F. HORACE TEALL.

NO. XX.—DETAILS OF NEWSPAPER WORK.



MONG the many matters of detail which are of economical importance in the making of a newspaper, nothing can be typographically more worthy of serious attention than uniformity in style. Strict uniformity is of little moment to the readers for whom the newspaper is printed; and this may be the reason why most newspapers show great diversity. The writer examined a large number of them, from many cities, and found, in the one item of capitalization, in the same report of a legal matter, the form "Supreme Court" in one, "Supreme court" in another, and "supreme court" in a third. In each of them other names showed, in general, the treatment analogically natural at the hands of persons who decided the choice of form for the name of the court; but none, not only of the three, but of the whole number, showed adoption and strict application all through of any set of principles.

This allusion to principles "reminds me of a story," as President Lincoln so often used to say. A New York evening newspaper for years had been printed with certain classes of words capitalized—words of a kind liable to difference of opinion—and all of the compositors, at least all who had been there for some time, knew just what to do in most cases. Change by proofreaders was seldom necessary. But a change that did occur was of managing editors, and the new editor almost immediately revolutionized the rules for capitalization. One of the new rules prescribed capitalizing of Governor, as for the Chief Magistrate of one of the United States; another included mayor of a city, not capitalized. When one of the proofreaders had the sentence, "The mayor told the Governor," etc., he submitted it, with the rules, to the editor, and was authorized to change the rules so as to have the titles similarly treated. That editor admitted that capitalizing bothered him; and no wonder it did, for he said, in answer to the suggestion that certain principles be adopted and applied all through, that that was impossible.

In this part of our study we are to consider this matter of capitalization, not with a view to support or recommendation of any particular system, but solely with reference to the economical value and necessity of some system.

Undoubtedly, every sensible person must admit that it is far preferable to have the same words in the same use always treated alike, not one way one time and the other way another time. A little practical experience will convince any one that it is not easy to secure such consistency. Nevertheless, every possible effort should be made toward its attainment, and to this end some one person should have absolute authority in the proof-

room, and every decision might well be recorded when made. Each proofreader should have a copy of the record, and it would be advantageous for each compositor also to have one, though compositors learn quickly any real system that is consistently applied by proofreaders.

Success in this line was more nearly reached in one newspaper office, so far as the writer knows, without a formal record than in any place where one was made. This was possible under such management only as that of the establishment where it occurred. One man controlled the whole matter, and he was a proofreader. No editor even ever insisted on anything different from the form chosen by the proofreader. He was employed by the editor-in-chief, and no other person exercised any authority over him, except that of course he was guided in the order of doing his work by the composing-room foreman. That foreman, soon after the beginning of their experience together, gave out an order that some certain word should not be capitalized, and was politely but firmly informed that the other gentleman was the proofreader, and he would decide such matters, not the foreman.

Now, it is because almost always the foreman employs the proofreader, and the latter can not assert any such independence, that the formal record is recommended. Often the editor gives directions that certain words are to be or not to be capitalized, and orders generally come through the foreman.

It may be doubted whether any editor of a newspaper ever formulated a complete system for the guidance of proofreaders; that would involve more work, and especially more time, than any editor would be likely to think worth while. The proofreaders are naturally expected to look after such technical details. How is the proofreader to know just what will suit those for whom he is working? Of course, on a newspaper where a general style has been long established, that style will be soon acquired by a new and quick worker through experience; but in the beginning, the proofreader must be guided largely by occasional indications or expressions of preference from the authorities, and must apply their analogy. No other means will aid in this so well as a complete record, not only of each instruction as given, but also of every instance of analogy that comes to mind at the time of receiving it.

While the writer is fully persuaded that no book ever yet embodied a system of rules covering definitely all questions that may arise, he believes that one book is better than any other—at least than any other that he knows. Goold Brown's "Grammar of English Grammars" is the one. If all editors and all proofreaders would or could accept this as authority, and really study it sufficiently to apply its directions reasonably, much trouble might be avoided. The fact that the book does not satisfactorily solve all problems is thus noted by the author:

"The innumerable discrepancies in respect to capitals which, to a greater or less extent, disgrace the

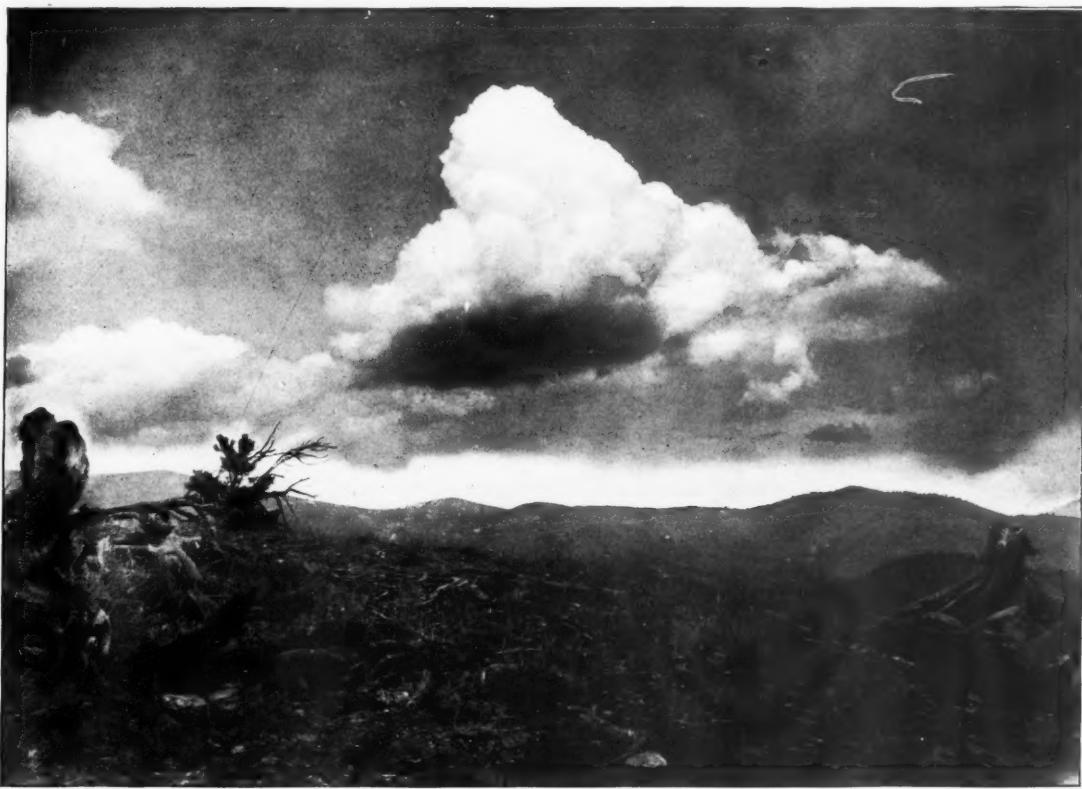
very best editions of our most popular books, are a sufficient evidence of the want of better directions on this point. In amending the rules for this purpose, I have not been able entirely to satisfy myself, and therefore must needs fail to satisfy the very critical reader."

Following this, Brown gives a number of argumentative and critical observations, among which is this: "Innumerable instances occur in which the following assertion is by no means true: 'The distinction between a common and a proper noun is very obvious.'—Kirkham's Grammar, p. 32. Nor do the

including proper names that should always have a capital, because they have not and can not become common nouns, and they are all used here, except one, as adjectives.

Another rule for the same purpose is this: "All words of common use, even if derived from proper names, as brussels carpet, china, macadamized road, oriental rug, irish potatoes, paris green, etc., take a lower-case initial letter."

Nothing could be more absurd than venetian, indian, prussian, paris, brussels, irish, in any use, with-



AN OKLAHOMA CLOUD.

In the February number, page 705, appeared an article on "Photographing Cloudland." H. B. Gilstrap, Chandler, Oklahoma, sends the above as a sample of cloud effect in his section, taken by J. B. Kent, of same place.

remarks of this author, or those of any other that I am acquainted with, remove any part of the difficulty."

Copyrighted manuals of style are becoming common, evidently with the hope, on the part of their publishers, that they will be widely purchased and used. Not one that the writer has seen is at all commendable, in his opinion, as to the matter of use and non-use of capitals. Examples from two of them are here given.

One rule is: "Words having their derivatives in proper nouns and which by usage have become common nouns, should begin with a lower-case letter; as, india ink, venetian red, guinea pig, morocco leather, antarctic ice, indian corn, jersey cloth, merino wool, prussian blue, paris green, plaster of paris."

This rule is badly expressed, as well as wrong in

out capitals, though some of the others are fully established on the common basis.

Just following the second rule quoted was this: "Seasons of the year and points of the compass do not take capitals, except in case of prosopopoeia." No examples were given to show what is meant by prosopopoeia, although probably not one compositor in a thousand knows it, or one proofreader in a hundred. Such is not a good way to make a ruling.

Little argument is needed to convince a sensible practical worker of the value of rules, and they are especially important in newspaper work. They should, however, be sensibly made, on broad lines of analogy, and studiously simple in expression.

*(To be continued.)*

Written for THE INLAND PRINTER.

## THE MACHINIST AND THE OPERATOR.

BY AN OPERATOR-MACHINIST.

NO. XVII.—THE METAL AND TRIMMING KNIVES.



HE Operator had heard considerable talk about good Linotype metal and poor Linotype metal, so one day he asked the Machinist what made the difference between them.

"Poor Linotype metal," replied the Machinist, "contains very little tin and antimony, and is consequently soft and spongy. On account of the comparatively high cost of these

ingredients, Linotype metal containing the proper percentages of them is expensive. Just what these proportions are, the makers refuse to divulge. Lead, however, is the base, and comprises probably seventy-five per cent of the whole mass. Antimony is added to impart hardness. Lead and antimony, however, are not homogeneous, and the addition of tin is necessary as a flux."

"But the metal deteriorates, doesn't it?" queried the Operator.

"Yes," responded George. "Constant remelting and high temperatures eventually release the tin and antimony, and these being skimmed from the surface of the metal with the oxide as dross, the metal remaining is too soft for Linotype uses. Metal deteriorates much faster if allowed to get too hot—above 550 degrees. As tin has a much lower melting point than lead, it is gradually burned out, and the slugs then are porous and break easily. With the loss of the tin, the two remaining metals will not amalgamate, the antimony rises to the surface on account of its less specific gravity, and is skimmed off as dross. If the heat is allowed to become excessive, the antimony rises to the surface as a black powder, but as this will not occur unless the heat is about eight hundred degrees, there is no occasion for permitting it."

"Do you believe in 'doping' the metal when remelting it?" was the Operator's next question.

"Well, I do not attempt any retempering of the metal," replied the Machinist. "I occasionally plunge a stick of green wood into the smelting furnace and let it boil about twenty minutes. That will liberate the oxides and purify the metal, while a small lump of rosin added to the mass when the skimmings are remelted will reduce the dross. Too much rosin in the metal, though, will make trouble in the machine metal-pot by clogging the mouthpiece and the plunger. It must be used very sparingly."

"When the metal needs retempering, I box it up and ship it back to the refiners from whom it was

bought. As they know exactly what the proper proportions are, they are better able to add the necessary ingredients to bring it up to standard. If you want to get the best results, this should be done every six months."

"We will have a chance to-day to sharpen the trimming knives on a few of these machines," continued the Machinist. "It is a long time since they were attended to and they need it. You can remove the whole knife-block and right-hand trimming knife by taking out the two large tap-screws in the block, the upper one of which holds the mold-wiper in place. The two screws which pass through the knives from the front of the block (1, 2, Fig. 8) must then be removed, and the knife is free. While you have the block apart you can see how the lowering of the wedge adjustment moves

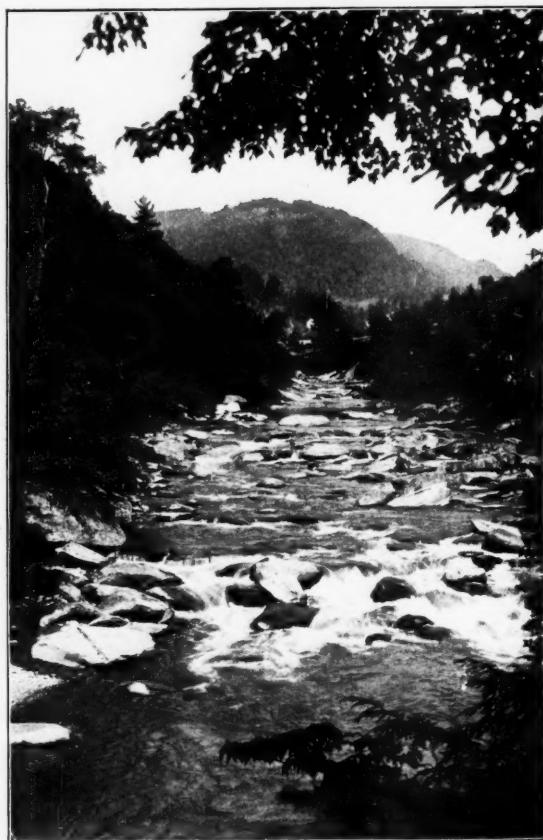


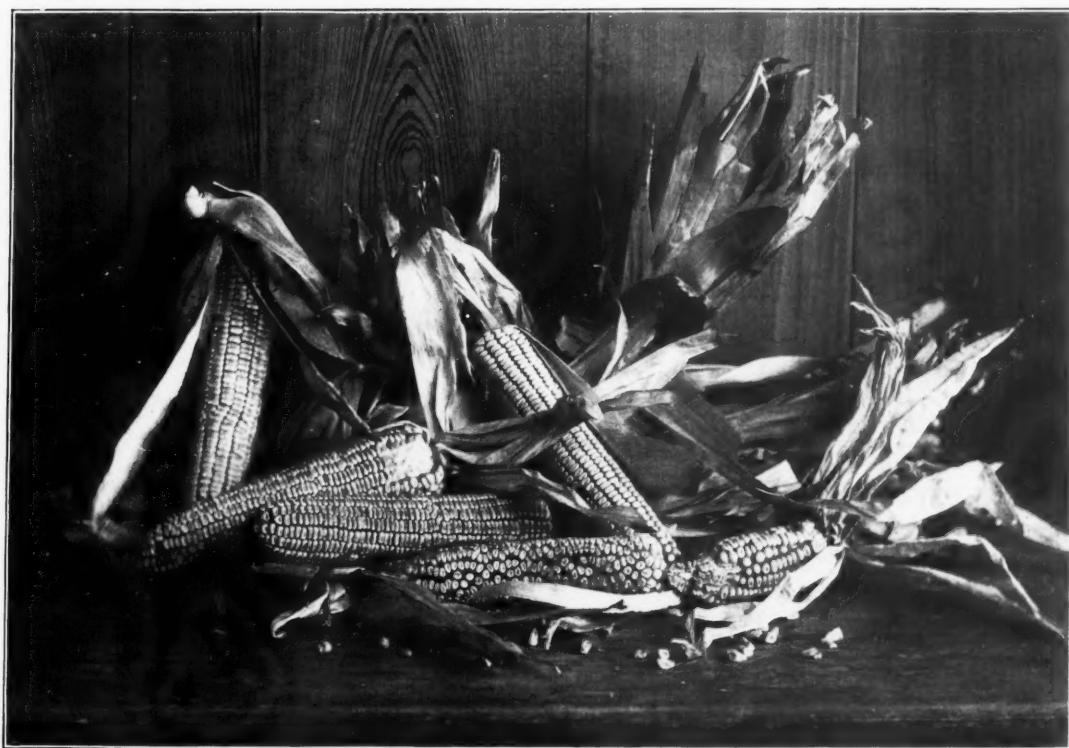
Photo by Brock, Asheville, N. C.

ROCKY BROAD RIVER.

Near Hickory Nut Gap, North Carolina.

the knife closer to the stationary or left-hand knife to trim a thin slug, and how the flat spring within the block retracts the knife when the wedge is raised to trim a thicker slug.

"The left-hand knife is held by the two bolts reached from the front of the machine when the slug receiver, or pan, is removed. Be cautious which screws you loosen here. The extreme top and bottom ones are



Collection of H. W. Fay.

Photo by Rowley.

CORN IS KING.

the screws you want. The other two hold the mold-disk locking pins in place.

"Now get the lapping block and sprinkle the surface of it with fine emery powder and moisten it with benzine. Then place the knife first with its entire surface resting on the block and rub it back and forth to sharpen the edge and remove any nicks. Next turn the knife over and give the beveled edge a few rubs. Finally, hold the knife against a supporting block, and in such a way that the flat under-surface of the knife lies close against the support and the cutting edge of the knife only rests on the lapping block (Fig. 24). Holding the knife in this position, slide both back and forth to make a parallel surface on the cutting lip of the knife, but do not extend it further back from the

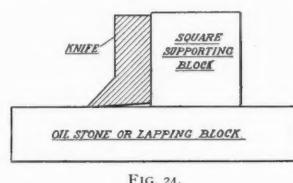


FIG. 24.

edge than 3-32 of an inch. This is done to prevent the knives gouging into the slugs when trimming. The knives should be sharp, but not have a razor edge.

"You will notice," the Machinist continued, "that the surface of the knives taper backward to the base, and also outward from top to bottom. This allows the slug to be forced through the knives without difficulty.

The knife for trimming the base of the slug is also sharpened in the same way. The original angles must always be preserved when sharpening. When replacing

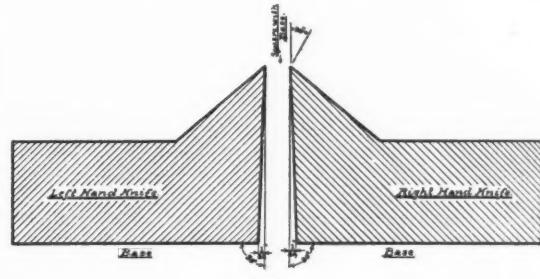


FIG. 25.

the knives, do not tilt them by underlays of paper or other means, so as to put the cutting edges at a different angle from that originally intended, as I have known some smart machinists to do. Fasten them down the way they were made to fasten and you will have no trouble. The worst difficulties Linotype inspectors encounter is caused by that class of machinists who think they know more about the machines than the man who built them, and then proceed to alter the parts."

*(To be continued.)*

#### A MODEL MAGAZINE.

From start to finish THE INLAND PRINTER is a model magazine, and no wonder it has hosts of lovers.—*Heber Wells, Paterson, New Jersey.*



Photo by H. L. Grant, Oakland, Md.

**BLACK WATER FALLS, RANDOLPH COUNTY, WEST VIRGINIA.**

(On the West Virginia Central & Pittsburgh Railway.)



[Entered at the Chicago Postoffice as second-class matter.]

A. H. MCQUILKIN, EDITOR.  
C. F. WHITMARSH, ASSOCIATE EDITOR.

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THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through THE INLAND PRINTER should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

#### SUBSCRIPTION RATES.

One year, \$2.50; six months, \$1.25, payable always in advance. Sample copies, 25 cents; none free. Subscriptions may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED.** send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

**Foreign Subscriptions.**—To countries within the postal union, postage prepaid, three dollars and seventy cents, or fifteen shillings four pence, per annum, in advance. Make *foreign* money orders payable to Henry O. Shepard. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

#### ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

THE INLAND PRINTER may be obtained at retail from, and subscriptions will be received by, all news-dealers and typefounders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

#### FOREIGN AGENTS.

M. P. McCov, Phoenix Works, Phoenix place, Mount Pleasant, London, W. C., England.  
W. C. HORNE & SONS (Limited), 5 Torrens street, City Road, London, E. C., England.  
JOHN HADDON & CO., Bouvierie House, Salisbury Square, Fleet street, London, E. C., England.  
RAITHBY, LAWRENCE & CO. (Limited), Queen street, Leicester, England, and 1 Imperial buildings, Ludgate Circus, London, E. C., England.  
PENROSE & CO., 109 Farringdon Road, London, E. C., England.  
SOCIETÀ DELLE MACCHINE GRAFICHE ED AFFINI, via Castelfidardo, No. 7, Milan, Italy.  
ALEX. COVAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.  
F. T. WINBLE & CO., 87 Clarence street, Sydney, N. S. W.  
HERBERT BAILLIE & CO., 39 Cuba street, Wellington, New Zealand.  
G. HEDELER, Grimmaischer Steinweg 3, Leipsic, Germany.  
A. W. PENROSE & CO., 44 Rue Notre Dame des Champs, Paris, France.  
JAMES G. MOSSON, 10 Fonarny Per Nugol, Officerskaja, St. Petersburg, Russia.  
JOHN DICKINSON & CO. (Limited), Capetown and Johannesburg, South Africa.

#### EDITORIAL NOTES.

ABILITY to keep the office going smoothly and with celerity, to keep carefully selected employes at work with willing and cheerful alacrity are the first tests of a good foreman.

"DIVIDEND-PAYING TYPE," "dividend-paying presses," etc., are dividend-paying only when adequate prices are charged and when a dividend-paying foreman is in control.

AN attractive label on each parcel of printing sent out; neat and careful packages; an invoice with the delivery of every order, and close collections, are among the items that make success for the printer.

DISCUSSING the present conditions in the printing trade, a prominent employing printer ventures the opinion that the successful printer to-day requires more industry, ability and nerve than required in any other calling. Industry in keeping his plant going, ability in mastering and sustaining the infinity of detail, and nerve in demanding and obtaining adequate compensation for his work.

#### THE "POSTAL LAWS AND REGULATIONS."

THE following protest has been received from Mr. T. N. E. Weeks, president and treasurer of the Rand-Avery Supply Company, Boston, "the only house in America devoted exclusively to printing, engraving and light supplies for transportation companies":

As a subscriber to your valuable periodical, may I ask if you have told the whole story in the article in the current number entitled "Reform in Second-class Mailing Privileges"? Is it not a fact that THE INLAND PRINTER was excluded from the United States mails as second-class matter, and that it would have been out to-day if Senator Mason had not read the riot act to ex-Postmaster-General Smith, who telegraphed the postmaster at Chicago to reinstate it, so that you are enjoying the privileges of second-class matter solely through political pull? If this is substantially true, then your article and the editorial reference to same on page 693 contains all the nauseating subserviency of a party organ in a seeming attempt to tickle somebody.

The above is scarcely worthy of notice. It is palpably written by a man with a supposed grievance. It is *not* a fact that THE INLAND PRINTER was excluded from the mails; it is *not* a fact that Senator Mason's influence with the Postmaster-General was used; it is *not* a fact that "political pull" was ever required for the purpose of establishing the rights of THE INLAND PRINTER to the mails as second-class matter.

The facts are as follows: Some Eastern publications had gotten into trouble because of certain advertising inserts which had been deemed samples of material by the Postoffice Department. Before attempting to mail one single copy of the December issue of THE INLAND PRINTER, its publisher, in person, submitted all inserts to the officials of the Chicago Postoffice. About one of these inserts there was a difference of opinion. The publisher thereupon visited the Third

Assistant Postmaster-General, and in twenty-four hours the Chicago postmaster was in receipt of a telegram in favor of the publisher's view. The publisher did not call for any political influence. He was armed with a letter of introduction from Postmaster Coyne, and was treated with great fairness and courtesy.

THE INLAND PRINTER does not play politics, as its subscribers will testify. It is simply trying to throw some light on a question about which there is much contention. It is a remarkable thing that while all publishers make themselves thoroughly familiar with the law of libel and the copyright laws, many of them pay but little heed to the laws governing the United States mails.

The particular grievance of this writer is not unknown to THE INLAND PRINTER. It need scarcely be pointed out to our readers that an honest difference of opinion is no excuse for a charge that is utterly false. Mr. Weeks would better busy himself mending his own fences, instead of trying to pull down his neighbor's.

Much uncertainty and misunderstanding exists at present concerning the status of publishers as regards second-class mailing privileges, and information along this line is always acceptable. It was for that reason that last month we discussed "Reform in Second-class Mailing Privileges." In this issue, under the caption of "Idiosyncrasies of the Postal Laws and Regulations Applying to Second-class Matter," an article is presented which it is hoped will give some additional enlightenment on the many knotty questions involved. What the law is, what the regulations based on the law are, and other points, are all thoroughly touched upon. In a subsequent article will be taken up the question of supplements, advertising inserts, samples of merchandise and the Act of July 16, 1894 (or Fraternal and Educational Act), together with other things that have attached themselves to the second-class business like barnacles on a deserted ship.

#### LOCAL PRINTERS' EXHIBITS.

VALUABLE results to local printers are procurable by means of the collaboration of printing-houses in exhibits of their own production in the art preservative. Kansas City has just closed a very interesting and instructive exhibit of this kind, the rooms of the exhibition being crowded with interested callers during the day and evening. Mr. F. D. Crabbs and Franklin Hudson stated to a press representative that this free exhibition gave to the merchants of Kansas City a just conception of what the printers of that city were doing, and caused them to realize that there was no necessity for those requiring printing of any kind to send away from that city for anything in that line. The exhibit has proved of great value and was a revelation to the printers themselves, the quantity and high quality of the work shown being a pleasing surprise. A number of interesting features were added to

give color and interest to the exhibition, consisting of lectures, music and exhibitions of views by the stereopticon and of photographs in natural colors. The printers of Kansas City are to be congratulated on the result of their exhibition. Half-tone reproductions of the exhibits are shown elsewhere in this issue.

#### COÖPERATION IN THE PRINTING TRADE.

DEALING with the subject of coöperation, Mr. N. P. Gilman, in his interesting and instructive book on "Profit-sharing between Employer and Employe," says that, while the democratic element in modern society is undoubtedly gaining in strength with every year, there is no good reason in lamenting its advance. But it will never do away with the natural aristocracy which has made skill in the conduct of business the endowment or the acquisition of a few. The many must continue to follow as they have always done, when they did not rush to disaster; and the select minority of nature's choosing must continue to lead, if the many are to prosper. Natural selection makes stern havoc with headless coöperative associations in competition with firms directed by captains of industry. The weakness of coöperative production, thus far, has been its undervaluation of the manager. The dream of an equality, contradicted by the plain facts of human nature, has led coöperators to offer petty salaries and restricted powers to their superintendents. But modern industry takes on more and more the character of a civilized warfare in which regiments composed of brigadier-generals are quite out of place. While, then, attempts at coöperation have been numerous the world over, the percentage of failures is very large in consequence of this fundamental mistake of underrating the part that brains have to play in successful production, under the keen competition which is the rule in this century.

Applying these views, founded on a careful study of many attempts at coöperation in different industries, to the printing trades, Mr. Theodore L. De Vinne gave some history in this connection in a very interesting paper in the *Century Magazine* some time ago. About twenty years ago, according to Mr. De Vinne, some journeymen of an important trade in New York city formed a coöperative association with the intent, as they said, to be their own employers. Most of them were good workmen. Their joint contribution of money gave them enough of capital to equip a respectable workshop. All had been members of a large trade union, and had the sympathy of that union and the active good will of the unions of other trades. They began business with hopeful prospects, with very little debt, and with assurances of excellent custom.

At the outset the association had all the work it could do. The receipts of the first quarter were larger than had been expected. Success seemed beyond all doubt. But this apparent success made changes in the habits of a few of the coöperators. Their industry

slackened. Men who were earning, or thought they were earning, eight days' pay for six days' work, felt justified in coming later and going earlier every day, or in absenting themselves for an occasional entire day. To other coöoperators who worked steadily this irregularity was offensive. Quarreling followed; production fell off.

The balance-sheet of the first year's business did not show the large profits expected. Then came dissatisfaction with the management. Every coöoperator was sure, if he were manager, that he would stop many useless expenses, and compel his fellows to do more work. The business meetings of the association were made inharmonious by trivial complaints and impracticable suggestions. The inability of the manager to always get the extreme high rates of the trade, or to compel customers to accept inferior work at ordinary price, was a frequent cause of complaint.

The second year's business showed no real profit. What was worse, the tools and materials were wearing out, and the custom of the association was not increasing. The manager said truly enough that custom would diminish if the association did not furnish buyers with better workmanship that could be obtained from better machines. He recommended the purchase of improved machinery and the establishment of severer penalties against indolence or neglect. A majority opposed the buying of new machinery — in fact, were opposed to any policy which postponed a present profit for a future benefit. Most of the members voted not to wait; they wanted results and profits at once.

Under these restrictions the business became entirely unprofitable, and the association broke up. All the coöoperators returned to the older method of working weekly for fixed wages. To this day the failing coöoperators attribute their failure, not to neglect and want of enterprise, but to internal dissensions and insufficiency of capital. There were other reasons which were not apparent to them then or now, and which will always have an influence on similar enterprises.

Not one of the coöoperators had any training in the counting-room or at bookkeeping, or knew the proper methods for managing a large business. Taught their trades in a workshop, they had no opportunity. They underrated expenses and overrated profits. As journeymen, under the influence of the trade-union spirit, they had regarded capital as antagonistic to labor; as coöoperators, they could not divest themselves of the old opposition: but the capital to be opposed by them as an association was the capital represented by their friends the customers, who were often treated as old employers had been treated — not as friends to be conciliated, but as antagonists to be coerced or brought to terms. It was a more difficult task.

The greatest obstacle to the success of manufacturing coöperations of journeymen is their imperfect knowledge of the expenses of business, and of the

smallness of profit made from each workman. To illustrate: A factory that employs one hundred workmen and pays a net profit of \$10,000 a year does a thriving business. Few journeymen can see that this profit of \$10,000 a year, if paid to them, would give to each only about \$2 more a week. The average workman is not content with the risk and responsibility of a copartner for so small a return.

The intent of the trades unions is to secure uniformity of wages, with a slight regard to the conditions of business or the unequal production of different workmen. The spirit of the coöperative method is the readjustment of the returns of labor in true proportion with the profits of the business and the true production of each coöoperator. The two policies are in direct opposition. Men who have been educated to believe in the wisdom of the first policy will not cheerfully accept the second. To many, coöperation would be a disappointment. If every factory were organized under the coöperative method, there would be great inequality in the earnings of men in different factories. In some shops men would receive large dividends; in others, equally good and perhaps better workmen would get nothing. In other shops good workmen, as well as poor, might be debited on their weekly wages with the losses of an unprofitable year. That there might be more of the latter than of the former class is plain enough to any one who has consulted the statistics of manufacturing industries. Few succeed where many fail. The discontent of a superior workman who has been so unfortunate as to work in a shop that has made no profits, when he contrasted his scant earnings with the liberal returns made to another workman, perhaps his inferior in skill, who had been engaged in a lucrative business, would soon make him rebel at the apparent injustice of the coöperative method.

Manufacturing coöperations formed by employers of established responsibility with their foremen and leading workmen, who have a proper knowledge of the expenses of conducting business, and full trust in their employer's sagacity, have been of advantage to the coöoperators. So far as known, these have been the only ones that have been successful. They would be more numerous if employers could be assured that the journeymen who wish to be coöoperators would take all the duties as well as all the privileges of the new position.

A cautious employer fears to propose coöperation when he considers the prejudices against unequal pay, and the peculiar notions about rights and duties which are held by many journeymen. Men who base their claim for full wages, not so much on their efficiency as producers as on the prescriptive rights they have earned — or fancy they have earned — by serving apprenticeship, or from membership in a trade society — men who habitually evade the more disagreeable duties of their business, never doing more than is required of them — can not be desired as good helpers in any coöperative enterprise. They may hinder it

more as partners than as journeymen. They can not help it.

The larger part of the world's work is now done, as it has been, for fixed wages. That some of this work is inequitably paid for may be freely admitted; but with all its evils, the preference of the great army of the employed is for fixed wages, the content which comes from present security and full release from all risk and responsibility. When a larger share of the employed will accept their fair share of responsibility, one may begin experiments in co-operation with more hope of success.

This time should not be far off. Recent events must have shown to thinking mechanics what co-operation in trades unions can do and what it can not do in the matter of wages. A year or two more of experience may be needed to complete the demonstration and prove that the strength of any association, whether trade union or co-operative factory, is not in proportion to the number, but to the quality of the membership—not in its large balance in bank, nor in its prescriptive rights, nor its ability to get gifts or loans, but in the skill, efficiency and fair dealing of its individual members. The thoughtful workman must see that there are rewards for labor which no society can get for him—rewards to be earned by the discharge of duties which he must do for himself; that it is better for him to be expert and active at his trade, trying to do more rather than less than is required of him, making himself more and more useful to his employer and to society, than it is to lean on any organization for support or protection. It will be from the ranks of these men, and these men only, that the successful co-operative societies of the future will be formed.

#### FOREMEN'S PERQUISITES.

CANVASSERS and salesmen of all kinds and descriptions are anxious to make the best impression upon those who control the purchasing power or influence it to any appreciable degree. Their approach is accompanied by courtesies ranging from the small amenities of sociality to quite substantial evidences of their desire to secure profitable custom. In its issue of January 18, the *Editor and Publisher* reports that curiously enough the customer sometimes becomes the aggressor in seeking "undue personal influence," as shown in the case of an advertising agent seeking to obtain from the advertising manager of a newspaper special rates in consideration of an addition to his private bank account. The agent is reported to have been successful in a number of instances, as evidenced by an exhibit made of the stub of his check-book.

"The introduction of bribery is not a new thing in newspaper offices," comments the *Editor and Publisher*, "although it is somewhat new to find offers of bribes made to advertising managers. It is a well-known fact that pressmen who have to do with the purchase of paper, or ink, or oils, frequently have their palms crossed with silver by salesmen who are endeavoring to

place their goods. It is stated that the foreman of the pressroom of a near-by daily has received as high as \$5,000 a year for three years from the paper company which supplies it with paper. It has often been remarked by salesmen when they first start in to canvass the trade that it is next to an impossibility to introduce a different ink or a different paper in an office without first consulting the foreman of the pressroom 'in a business way.'"

These are statements that to say the least are "unsettling." It is reassuring, however, to reflect that honesty is an attribute that is absolutely controlled by no class. It is remarkable that so large a perquisite as \$5,000 per year is credited up by a New York foreman for a series of years, and the business management of the newspaper that employs him be blind or indifferent to the transaction. Failure to sell goods on their first trip is a very common experience with salesmen. That they should be given a corruption fund and that they should use it is as discreditable to the houses that employ them and to themselves as to those who accept it. The employer who finds out that his foremen accept honorariums and are influenced in their selection of material thereby, usually wastes little time in getting rid of all susceptible to these influences, and his regard is likewise extended to the salesman and the house employing him.

Written for THE INLAND PRINTER.

#### A TYPO-SURGICAL OPERATION.

BY GEORGE HANTON BETTS.

THESE are the days of wonderful surgical operations—noses altered and built up, scalps supplied, legs and arms lengthened and straightened, stomachs taken out and repaired while you wait, and the vermiform appendix of the cæcum cut away. Such cases are becoming so common in the surgical world that they pass without note. Maybe the typo-surgical operation, whereby a two-line small pica line was made a two-line English without the aid of the camera, might not be considered worthy of mention but for the fact that it is the possession of numerous such little "wrinkles" that tend far toward the goal of perfection in the make-up of the job printer.

"Snags" occur every day in the jobbers' experience, and by the successful getting over of one to-day a confidence in an easy discomfiture of the one of to-morrow is acquired. One of these snags developed itself, a short time ago, in all its—at first sight—"not-get-overness," in my own experience in the office of the *Knickerbocker Press*, New Rochelle, New York.

A special title was required for an autograph edition of a volume of poems entitled, "Johnnie Corteau," and the job was given to me to get up. I first made a colored sketch, and this was submitted to "the powers that be." It was drawn with the idea of being set up—not photoengraved; but in striving for a pleasing effect I drew the title line taller than what the necessary type would admit of. Although we were

told to go ahead and get it up, this fault had been noticed and our attention called to it. The job was completed and a proof pulled, with the result as shown in Fig. 1. Yes, the home office was right—that top line spoiled the whole job. It was "too squat"; but what could we do? The next size was too big, consequently the proof had to go. It came back "O. K.;" but the "O. K." had a string to it, namely, "It is just as we expected—the top line is not tall enough!"

Now where is the jobber with just a little bit of artistic love for his "profession" who would have felt satisfied to let his job go to foundry on such an O. K.? Such a one is not found in *my* shoes, so I at once began to cudgel my brains how to get over the snag.

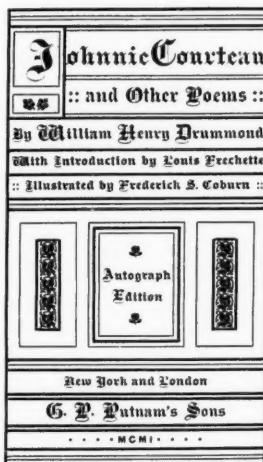


FIG. 1.

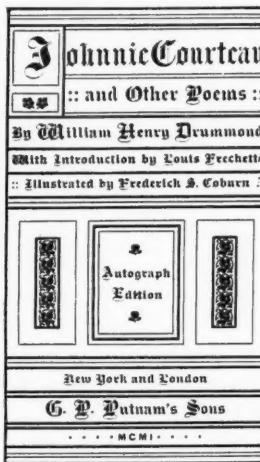


FIG. 5.

I knew it could not be wholly accomplished without aid from outside of the composing-room, and I interviewed the foreman of the electrotype foundry.

"Isn't it possible," I asked him, "to do it this way: Take two casts of the lower-case portion of the line,

Johnnie Courteau

FIG. 2.

Johnnie Courteau

FIG. 3.

plane one off at the top and the other off at the bottom, and solder the two together?"

Our electrotype foreman (one of the right sort—he will help the composing-room out whenever he can) thought for a moment, and then said it might perhaps be done.

"We will try it," I replied, "I will never be satisfied with the job as it is."

The line was locked up, two casts taken, and the finisher fixed them up as had been suggested (Figs. 2 and 3), with the result as seen in Fig. 4, the only use for the knife being on the "e" and on the abdomen of the "a," where a little fixing of the "vermiform

appendix of the cæcum" was needed. The two pieces were then mounted on metal, justified in form and a proof pulled (Fig. 5).

"A man with half an eye" could see at once that the operation had been successful—the increased

Johnnie Courteau

FIG. 4.

height of the line had improved the appearance of the title one hundred per cent—it was just what was needed. This result might have been obtained through the help of the wood or photo engraver; but it would not have been so satisfactory as the typo-surgical operation, for this was performed in our own "hospital," by our own staff, and without "wf"-ing the line.

This is only one of the snags that we often meet with—it was gotten over very successfully, and I maintain that nine times out of ten the jobber who hasn't *all* his trade at his *fingers' end* will be able to devise a way out of every such difficulty. I am of the opinion that it is the straightening out of such snarls—which call for the use of the "gray matter" rather than the mere exercise of the muscles—that goes to prove job printing something more than a trade—in fact, a profession.

The job, when finally completed, was printed in red and black on vegetable parchment, and proved quite satisfactory.

#### CURIOUS ITEMS OF BOOK-BINDING.

It seems a somewhat surprising statement to make that eggs, condensed milk, olive oil, and vinegar are all used in the binding of books. Yet such is the case. The white of egg is used for "sizing," to cause the delicate ornamental gold-leaf to adhere to the leather. To make the "sizing" perform its adhesive work even more delicately, a little milk is added; and, to help further in the important work of adhesion, a coating of olive oil or diluted vinegar is sometimes applied to the leather. The expert who manages the immense bindery of Harper & Brothers said to a visitor, who had gone there to watch the rush of work on the "New Encyclopædia of United States History," that he has seen wise old bookbinders use the light froth of ale as a coating over a binding of silk. The froth held the gold-leaf with perfect success, and did not stain the silk. Many of the old expert bookbinders have little secret methods of their own by which to produce peculiarly fine results, and these secrets they guard as jealously as the housewife does her favorite family recipes.

#### "HINTS ON IMPOSITION."

F. E. Merrill, book and job printer, Freeport, Maine, who recently purchased a copy of "Hints on Imposition," by T. B. Williams, on sale by The Inland Printer Company, sends an unsolicited testimonial as to the value of the work. He says it is "solid meat, very clearly put, and just what was wanted." This work is the most complete treatise on the art of imposition ever published. It not only shows many diagrams of imposition, but gives plenty of reading matter covering the different points, and has a number of special drawings showing folded sheets, etc. The book is bound in leather and is well worth the price put upon it, \$1.



### SLEEP.

Tir'd Nature's sweet restorer, balmy sleep!  
He, like the world, his ready visit pays  
Where fortune smiles — the wretched he forsakes.

— *Young's Night Thoughts*.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

### THE POINT SYSTEM IN ENGLAND.

To the Editor: NOTTINGHAM, England, Jan. 6, 1902.

As you are doubtless aware, the point system (American standard) is now on a fair way to be an established fact in this country. But you will see from the following extracts and opinions that we have not yet reached the desired goal.

Three of the older British foundries, namely, Miller & Richard, Edinboro; Stephenson, Blake & Co., Sheffield, and Caslon, London, now say that they cast type to the American standard, but according to the following extracts, there seems to be some little doubt in the matter.

Please note the following, from the *British Printer*. The editor states that this table was compiled by the Caxton Foundry. You will see there are several glaring mistakes in it.

It would be interesting to printers this side the water if you would give us the table with correct calculations.

The following table has been worked out by the Caxton Type Foundry, whose specialty concerning the point system is well known:

NUMBER OF EMS IN

BODY.	LINEAL INCH.	SQUARE INCH.	LINEAL FOOT.
4 point	18	324	216
5 "	14+2	106+2	172+2
6 "	12	144	144
7 "	10+2	100+2	123+3
8 "	9	81	108
9 "	8	64	96
10 "	7+2	49+2	86+4
11 "	6+6	36+6	78+6
12 "	6	36	72

The above appeared complete in *British Printer* No. 74, page 88.

Mr. Walter Haddon, of the Caxton Type Foundry, recently read a paper on "The Point System" on the occasion of the opening of the technical class at the Aldenham Institute, London. The following is an extract from the *Printers' Register*, of November 6, 1901:

Mr. Haddon here gave a lengthy description of the point system and its advantages in application, closing that part of his subject with the positive assertion that the American standard pica, expressed in decimals, measures .166 of an inch, and saying that that is the standard of the Caxton Foundry.

He continued: "Within the last few days I have had sent me pulls of seventy-two ems of type cast by three different members of the 'ring,'\* and it seems very significant to me that these types, coming, as I have said, from three different 'ring founders,' all agree in being incorrect to the American standard. Apparently the standard arranged by these 'ring founders,' judging by the specimens I have seen, and which I am prepared to show, is one between the smaller old-fashioned standards and the English foot. Surely, now that the 'ring founders' acknowledge that there is a demand for point bodies—surely the object of the 'ring' is not being put to the base purpose of forcing a new standard upon British printers, under the guise of the American point system? Mark you, the specimens I have referred to do not agree with the old standards of the several founders, nor are they cast to the American standard pica—namely .166. I know it is a difficult matter for printers with only ordinary appliances to satisfy themselves whose type is

\*The word "ring" is here used to describe the old Associated Founders—Miller & Richard, Stephenson & Co. and Caslon Letter Foundry.

right and whose is wrong, according to the American standard. I am anxious to do all in my power to help printers and students in this direction."

I also enclose another extract from the *Printers' Register*, from which you will see very similar remarks to the above.

#### ON POINTS.

To the Editor of the "Printers' Register":

Sir,—As you are no doubt aware, printers are a very long-suffering and patient body of men, and they only "kick" at the proverbial last straw.

The latest fad is the point system, which I believe we have all welcomed with open arms; but evidently have not counted the cost, and we shall ultimately reflect at leisure. A well-known townsmen of ours—a knight of the art divine—recently sold all his old material and furnished, in a generous manner, a new office, entirely on the point system, with the idea that in future all would be plain sailing, and, having one standard, the staff would be happy ever afterward. But, alas! "things are not what they seem"; and it is a very open secret that there are in use in the office at least THREE different standards, all on the point system.

A POOR PRINTER.

LIVERPOOL, November 14, 1901.

In the *British Printer*, No. 83, page 260, September-October, 1901, the following editorial remarks appear. They refer to the Patent Type Foundry (Shanks & Sons, London).

"As is already known, this foundry adopted the point system some time ago, and now casts everything on its basis of six picas to the inch. The system is thoroughly carried out, the foundry possessing an excellent reputation for accuracy. Differing in an exceedingly small degree from the American point system measurements, the material cast by Shanks & Sons, CAN, IF DESIRED, be worked with American-made faces, rules and ornaments."

Such is the state of things as regards the point system in this country. Personally, I think the American founders will benefit, as British printers who desire the point system will certainly buy American type sooner than make matters worse than they are now by purchasing English type supposed to be on the American standard.

FRANK R. HUDSON.

#### DECISIONS ON SECOND-CLASS MATTER.

To the Editor: PHILADELPHIA, PA., February 6, 1902.

I wish to enter my individual protest against your article commendatory of the Third Assistant Postmaster. The postal service is indeed in crying need of reform, as you say, but this E. C. Madden, by his treatment of the small radical papers—whose mailing is a very trifling matter and aside from the real trouble (the advertising sheets)—has declared himself the enemy of every man who believes in justice and free speech. He refused, for example, to allow Wilshire's paper to have the necessary rate on the ground that it published, or rather "advertised" ideas, and that advertising ideas was the same as advertising soap. And your adulation of this man and your call to other papers who are "in" to support him on the ground that he is protecting you from competition and giving you somewhat of a Government monopoly, is but little to your credit. The case is just this: If the Government carries THE INLAND PRINTER for less than cost, then every user of the mails has to pay a part subscription to the paper, against his will, and without return consideration. The only just thing is for the Government to carry everything at the cost thereof. This, too, is the only thing consistent with the freedom of the press. This censorship of the press by the Third Assistant Postmaster-General is an encroachment of the Government upon the rights of the citizen. I am glad you stand for postal reform, but stand up for the right thing while you are about it.

Yours for freedom and justice,

JAMES HAWORTH.

[It is quite safe and popular to damn the Government and also some Government officials. In the radical reform of the postal service there is some one to be blamed, and that one just now is the Third Assistant Postmaster. THE INLAND PRINTER

appreciates that in the application of new laws and in the reforming of abuses there will be many cases of seeming and perhaps actual injustice that will be duly sifted to a satisfactory settlement in the ultimate adjustment. There is no doubt that it is exceedingly difficult to make a clear line of demarcation in the second-class privileges. THE INLAND PRINTER has had some adverse decisions and has suffered somewhat from the rulings of the Postoffice. It appreciates the fact that it is not popular to take the stand it has in this controversy, but it also appreciates the fact that the wholesale denunciation of a public servant who is endeavoring to do his duty as he sees it calls for something on the other side of the question. THE INLAND PRINTER has not received nor does it desire any special privileges. If the Government sees that it is requisite to enlarge the carrying charges, and such rule is generally applied, THE INLAND PRINTER is content so far as it is individually concerned.—EDITOR INLAND PRINTER.]

#### EDUCATING THE EMPLOYING PRINTER.

*To the Editor:* DAYTON, OHIO, February 8, 1902.

Under the editorial notes of the last issue was a paragraph which opened with this sentence: "Educating the employing printer is the task that some of the more progressive branches of the United Typothetae have set themselves." The remainder of the paragraph referring to the work of Isaac Blanchard would doubtless suggest that the course, or at least the rudiments, will embrace only the financial branch of the business.

But let us for a moment dwell on the phrase "educating the employing printer." Certainly there are few printers who have never had a mental suggestion of the need of missionary work in this particular line. The project of educating printers to a standard system of prices and figuring is certainly a worthy as well as a vast undertaking, but if the employing printers of this country had a more practical knowledge of the art they represent, they would not be in such dire need of a course in job figuring. The condition of the city printers in this respect is, of course, much better than that of the country printer, but it is astonishing to note the general ignorance of employing printers as regards not only the mechanical but the financial affairs of their own business. If a man has no technical knowledge of a trade it is not surprising, however, that he should make glaring blunders in the estimating of prices. Too many rely on the stock price-list to carry them through, and in nine cases of ten will put the labor on a job much lower or ridiculously higher than it should be. I remember an instance in a large printing concern which is only one of the many to illustrate this. The manager, who had little or no experience in any branch of the art, but who eagerly grasped the slightest opportunity to tell the workmen just how a job ought not be done, came to the composing foreman with a label job. "I have taken this job very cheap," he said, "as the man is a friend of mine. I have taken it at the low price of five dollars, and am certain we shall lose money on the job." Now, these labels could be cut from any scrap stock, and the workmen's time would hardly aggregate \$1. The fact is, the man could have had the same job done anywhere in town for \$3, and still the manager was under the impression that he was conferring a friendly favor. The same man had a practice of invariably figuring the feeder's time above the pressman and compositor, and in conducting a visitor through the shop would provoke the mirth of the workmen by explaining things in a manner very startling and original indeed. I also recall an instance where the owner of a small concern put his son in the shop, where he worked for about two years and did a little of everything. He had executed some designs in jobwork, very pleasing to the old man's taste, perhaps for their strong savor of gingerbread. While conversing with a paper salesman he produced these samples, with the remark, "My son is one of the best job-printers in the State." It is needless to

speculate on the state of that salesman's conscience when he dropped some very flattering compliments, with the effect that it added quite materially to his order list.

It would be an endless task to recount the many, many examples of this technical ignorance. No man can run a business properly and successfully unless he understands it himself or has departed so far from egotism that he pays some experienced man to run it for him. The great muddle in printers' prices seems to have created not a little concern of late, and it is to be hoped some radical change may be wrought.



Photo by Brock, Asheville, N. C.

"SHADE'S A GOOD THING."

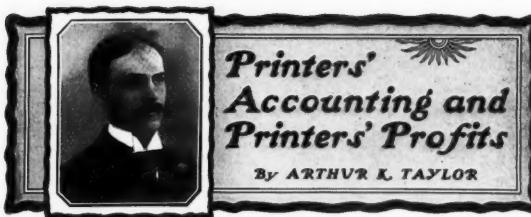
Such a condition can only be ascribed to two things: Ignorance and competition; and it would be hard to tell which has done most to bring it about. Certainly the employing printer will soon begin to realize the utter absurdity of a grasping competition and learn to take no job under a legitimate profit; to recognize the universal benefit of a standard system and let the customer who will not comply with this system take his work where they are glad to do it at any price and usually in most any style.

When the employing printers of America learn to figure on facts, not suppositions, on actual knowledge, and not egotistical surmises; to look on price-slaughtering competition as a low catering to miserly patronage, so soon will they realize the enormity of these failings and learn to systemize, from the types to the ledger.

GUY B. MAY.

#### MAKES BETTER PRINTERS.

There is no printer who will not be a better one if he reads THE INLAND PRINTER.—Tol G. McGrew, *Journal-Democrat, Warrensburg, Missouri.*



**Under this heading it is proposed to record from time to time methods and instances helpful toward establishing the printing trade on a more generally profitable system. Contributions are solicited to this end.**

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

**FUNDAMENTAL PRINCIPLES OF ASCERTAINING COST OF MANUFACTURING.**—J. Cliff Dando. Indispensable to the printer who wishes a reliable basis on which to estimate costs. \$10.

#### AS TO THE PRICE-CUTTER.

Some men are born into the printing business, some achieve the printing business, and others have the printing business thrust upon them.

Those who are born into the business are of two classes. First, there is the class of those who are too poor to get out of it—who know they are not making a success of it, but who lack the moral courage to make a move which means the sacrificing of their plants at the price of old junk, and the learning of a new business. There are hardly any of us who can not call to mind one or more of these despairing ones, overworked, underpaid and sorely harassed. The second class represents men whose fathers have made more than the usual degree of success which comes to those in the business; the sons come to it naturally, and generally bring with it a certain aptitude which is the result of heredity.

Of those who achieve the printing business, their name is legion. There is doubtless a fascination which hovers about the types and presses—a sort of seductive glamour about the idea of being the proprietor of a printing-establishment, and the facility it offers for making a name in the community, even if it is only the wide publicity given to an imprint. It is hard to define, but a fascination it is, and the youth of the land falls a victim to the printing-press fever just as naturally as he gets the measles, with the difference that the former is far more likely to prove fatal. And the ease with which a small printing-office can be started makes it the natural consequence that what was started for fun is very often continued in earnest. And under these circumstances, while the mechanical part of the work may be done as well as required, the business side of the proposition is one of woeful ignorance; and, saddest yet, a young man starting in the printing business is very often prone to look with great suspicion on any efforts made by older men to instruct him as to what should be charged for work, the young printer taking the ground that he is doing so much business that he is seriously cutting into the old man's trade and that the old man is simply trying to head off his own ruin. It takes a young man several years to see the youthfulness of this view, and about that time he is coming to the conclusion on his own hook that he has a few things to learn, but that one of the things he knows is that if he had a new trade to learn it wouldn't be the printing business.

Then there is the man who has laid by some money and who is not satisfied with the interest allowed by the banks, and concludes that as it does not take much money to start some one up in the printing business that he will look around and try to find some practical workman who will furnish the experience and he will furnish the capital, and strange to relate, he usually finds such a man, and for a time all goes merrily as a wedding bell, while the type is new and the novelty of the undertaking is upon them; but the novelty

wears off, likewise the face of the type, and grievous days fall upon the land, and lo! there is another secondhand outfit thrown on the market, and once more a competent workman, but an incompetent business man, returns to his work at the case, and in the meantime the tendency of prices has not been improved by the little excursion into the activities of the business world.

Then there are those who have the printing business thrust upon them—those who are called to the rudder in order to save the craft from going to pieces and thereby losing money represented by a mortgage on the plant. An instance: A woman having a small amount of money to invest, loans it to a printer, concerning whose business ability she knows nothing excepting that he is a hustler, and seems to be a hard-working man, and as he has no bad habits and works so very hard he surely must be making money, else why does he work so hard? After a while the printer figuratively speaking, lies down in the traces, and lets it be generally known that he is going to give it up, as he is unable to make a go of it. The mortgage representing the money advanced is foreclosed, and the shrewd investor concludes that here is a glowing chance to install her son in business, a bright young man who will have a good chance to show what he is made of. And he buckleth down and accordingly sheweth. He thinks that the printing business is a trifle slow, taken by itself, and he branches out in a little publishing venture, with the result that hard work, much midnight toil and the kindly encouragement of a large circle of friends who give him their entire work if he will do it lower than they have been getting it—and he always does that and thanks them warmly for their favoritism—this all availeth naught, and he comes down with a thump, and he gives his attention to other lines, while a varied assortment of judgments hang over him just to remind him that hard work does not always mean profitable work. And for eighteen months, men, when they ordered work in that town, used to quote the prices that the young man made, and would feel that they were trying to be mildly swindled if the prices were not as low as he made them.

In a way, these three classes about embrace the entire field, and from two of these classes are recruited those who are probably the worst price-cutters, and the supply whence they come seems to be inexhaustible, thanks to the fascination and the glamour of the "black art."

Every one in the printing business who has ever taken time to think about anything, has come to the conclusion that this cutting of prices is the bane of the business. There is such a thing as healthy competition, which is a good thing for trade, but it is not the brand that is in evidence in the printing business. There are some lines of business in which, when a man makes a "dead set" for particularly desirable trade he makes his plans along a reasonable line, and figures out how, either by improved facilities or by closer buying or by some other way in which he can reduce the cost of production, he can make a closer price than his competitor, and still make a profit. But in the printing business it usually happens that the man who will make the lowest price is the man who, besides having the least experience, is the one who has the poorest facilities, and instead of trying to improve the character of his work, or make his plans for doing his work at a smaller cost, he first lowers his prices in the vain hope that with the increased volume of work he can come out with a profit.

It is reasonable to believe that any man who has gone through the cycle of having worn out one printing plant and is well along on the life of his second outfit, should be, and probably is, competent to fairly judge what printing is worth, but how many men who are your competitors have had the benefit of what that experience means? Take, for example, the man who has taken the management of a printing-plant to save some money that he has invested there—how can he

make prices knowingly? As a rule, he has to rely upon the judgment of his foremen, who may be competent workmen, but who may be wholly unfitted in a business way to be of any assistance to him. Such men, without proper training, are unable to make a just price for a piece of work, no matter how hard they might want to, and would not know how to charge a fair price, even if they knew that they could get it; with the result that in the matter of prices they usually err on the side on which they know that they can secure the work.

Now, what is to be done about the matter? You can put it down as a fact that no man likes to work hard and make no money from his labors, notwithstanding what you see

prices and to get a certain number of printers to agree not to cut those prices, but experience proves that a little closer organization than a mere agreement is necessary to make it effective, and as shown by some of the present organizations, the comparing of notes by the employing printers has, besides its direct bearing on prices, the added feature of clearly showing to what a remarkable extent customers play one printer against another in getting prices, and, sad to relate, how very often they lie about the matter. While it is far from us to impute that the majority of customers wilfully misrepresent facts in order to take advantage of printers, still we are free to say that a sufficient number do it to justify any reasonable means that may be taken to frustrate their designs.



LOIS REEVES HARLOW.

A Billings (Montana) Printer Girl.

every day that appears to the contrary. An educational campaign along the line of how to make prices would no doubt be beneficial and probably is essential, but it alone will not do the work in this age, when the tendency to combinations and "communities of interests" is so much in evidence. That the printing business could ever be organized into something of the nature of a trust, as the term is now used, it seems impossible to realize, but that there can be a movement to, in a great measure, do away with the senseless and wholesale cutting of prices is made evident by what has been and is being accomplished by some of the Franklin clubs, and it is logical to conclude that the influence of such organizations will be more widely extended.

It is a comparatively easy matter to make up a scale of

The Franklin clubs have it in their power not only to save printers from each other, but also from their customers.

#### THE COST OF PRINTING.

Many offices of average size experience difficulty in keeping proper records of cost of work — the trouble being in many instances that their systems are not complete, but are made up of a number of disjointed report forms, etc., that are not capable of being combined into a complete system.

To originate and perfect such a system means more study and work than the usual run of printers can give to the matter, that is, than they think they can give it; whereas, if the truth were known, it would pay them to hire an accountant to make an examination of the business and devise a system

of bookkeeping that would remove the uncertainties and supply figures that would show them clearly how they stood as a money-making proposition.

But such a course is unnecessary. A little book entitled "The Cost of Printing," by F. W. Baltes, is all that is needed to put the medium-sized office on the right track. And the fact that this work has been before the public since 1894 and is still growing in favor, speaks well for its worth. It is for sale by The Inland Printer Company; price, \$1.50.

#### ALL SIGNS FAIL IN DRY WEATHER.

Not many years ago there was a firm who had a catalogue which they issued every year, and although the job was a fair-sized one, and at a distance looked quite desirable, as it often happens, what probably at the first issue may have been a paying job, at each subsequent issue was done cheaper and cheaper, and the firm grew harder and harder to deal with on account of the trouble that they would put the printer to, with changes, corrections and a great number of small cuts to justify in, and all manner of things that a man learns how to inflict upon the suffering printer only after much experience. The job went from one printer to another—for after a man had one dose of it, he was very loath to bite at the bait a second time.

One year the printers got their heads together, and decided that they would see if they could not make it a little easier for the old man in getting his estimates, and also incidentally boost up the price a little. So they got together all the printers who had ever done the job, and the meeting looked like the meeting of the local *Typothetæ*, and they decided that they would figure up what the job was worth, add a little for the trouble of calling the meeting, making the estimates, etc., and that they would each put in an estimate, letting the figures vary but a few dollars, and that they would draw straws to see who should put in the lowest bid, and that the man who got the job was to give a dinner to the other bidders when the job was completed.

By some mischance, just one available printer was overlooked in making up the little scheme, but the old man did not overlook him in giving out his work for estimates.

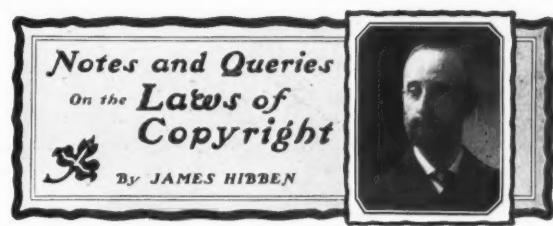
Within a few days all the prearranged bids were in, and it was reported that the carryings-on of the old man as his stenographer opened and read the bids, were something fearsome to see.

After the old man had cooled down enough to take notice, he demanded that his stenographer should call up the remaining printer and tell him to let him have his bid right away or else he need not figure on it, as he was getting tired of waiting. So that obedient and meek-mannered young lady went to the telephone closet and, carefully closing the door after her, had a few words with the dilatory printer.

In a few minutes an errand-boy brought the bid at hot haste, and as the old man tore it open and read it, he snorted out the remark, "Well, it was the lowest, anyhow—though only by about \$19, and the cheapest man gets the job, although if I'd only had a little more time I'd have taken it to New York to have it done, as I don't intend to be bled by any such business men as printers."

About two weeks after the work had been started on the job, the printers who were getting their appetites whetted up for a good spread began to inquire around to find out who had gotten it. When they found out through some of their workmen, you could have bought the assortment at a very reasonable rate.

But they decided to try to head off the job for the next year, and accordingly one of the printers made it a point to call on the successful man and inform him of what a good thing he had missed. After he was told all the particulars, he said, "You can count me in next year. I made out fairly well on the job, though; I had a little the inside track of you fellows. I married the old man's stenographer last week."



The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

**NOTES ON COPYRIGHT, DOMESTIC AND INTERNATIONAL.**—By Richard T. Lancefield. Useful to the author, publisher, printer and all interested in the production and sale of books. 50 cents.

**THE QUESTION OF COPYRIGHT.**—Compiled by George Haven Putman. Comprising the text of the United States Copyright Law, and a summary of the copyright laws of the chief countries, etc. Second edition. New York: 1896. \$1.75.

**AUTHORS AND PUBLISHERS.**—By George Haven Putman. A manual of suggestions for beginners in literature, including the text of the United States Copyright Law, with general hints to authors. Seventh edition. New York: 1897. \$1.75.

#### SPECIAL ANNOUNCEMENT.

Commencing with the April issue, this department will assume a broader scope. Copyrights, legal problems of interest to printers and the allied trades, and questions of moment will be discussed. Every business is now and then confronted with the prospect of litigation. It is not cheerful to contemplate. To know one's legal rights, when and where to assert them, and how and when to yield or compromise, is of sufficient importance to command attention. With no desire to supersede the safe professional adviser when in need, THE INLAND PRINTER invites inquiry concerning various law points as they may occur to its readers. Queries submitted in relation to contracts, libel, commercial paper, debtor and creditor, copyrights, etc., will be investigated and answered. Decisions of courts and legislative action will also be considered. In fine, this department will be enlarged along the lines of general utility toward the patrons of the paper.

#### DOES THE COPYRIGHT OF A BOOK PROTECT THE TITLE?

The courts have held that, in special cases, "as where it is original," the title of the book will be protected as part of the book itself; but such cases are exceptional. There is much doubt as to whether a copyright extends to the title. In the case of *Jollie vs. Jacques*, Judge Nelson said: "The title or name is an appendage to the book or piece of music for which the copyright is taken out, and if the latter fails to be protected, the title goes with it, as certainly as the principle carries with it the incident." Commenting on this in the case of *Osgood vs. Allen*, the Court remarked: "If there was no piracy of the copyrighted book, there could be no remedy under the act for the use of a title which could not be copyrighted independently of the book." The judges seemed to reason along the line that the copyright of a title to be effective must depend upon the validity of the copyright of the contents of the work. In the case of *Black vs. Ehrich*, Judge Wallace said: "Neither the author nor proprietor of a literary work has any property in its name. It is a term of description, which serves to identify the work; but any other person can with impunity adopt it and apply it to any other book, or to any trade commodity, provided he does not use it as a false token to induce the public to believe that the thing to which it is applied is the identical thing which it originally designated. If literary property could be protected upon the theory that the name by which it is christened is equivalent to a trade-mark, there would be no necessity for copyright laws." The learned jurist recognizes the right of property in the title apart from the question of copyright, when he adds the proviso italicized above. A court of equity would certainly enjoin one from using the title of an established and well-known publication, provided it was shown such use was "a false token to induce the public to believe that the thing to

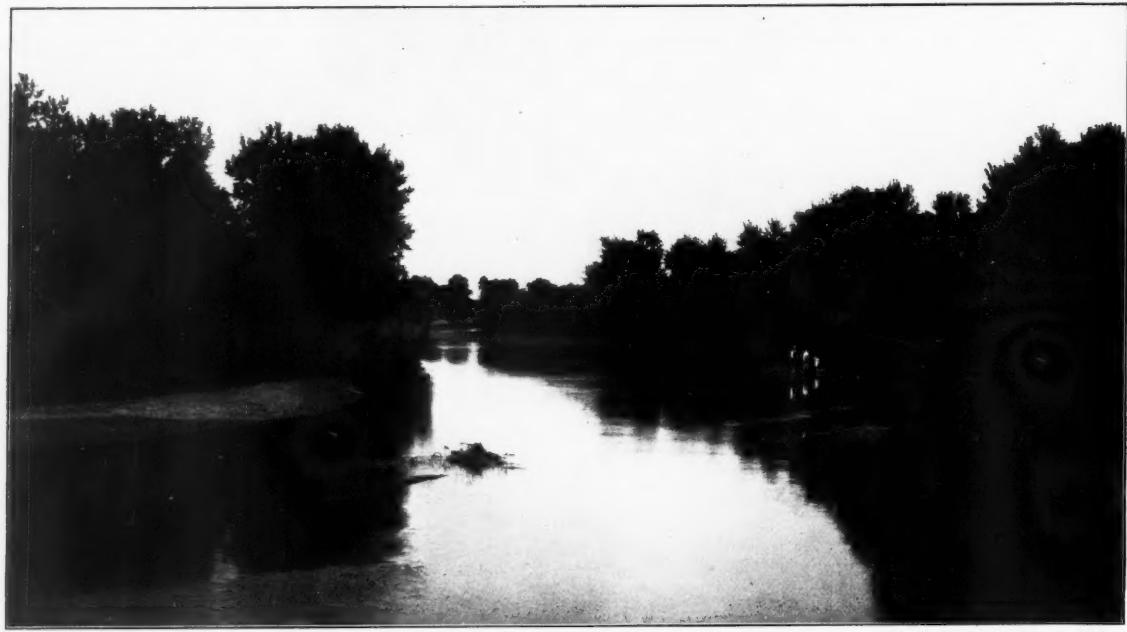


Photo by W. H. Hyland, Stanton, Neb.

REFLECTIONS ON THE ELKHORN.

which it applied is the identical thing which it originally designated." This but emphasizes the broad, equitable doctrine that each must sail under his own flag and not attempt to profit at the expense of the ingenuity and labor of another. This principle has been established by courts in other countries, "when they affirmed the idea that when one person publishes a book under a certain name the publication of a book by another person under the same name and selling it as though it were the book first published, constituted a fraud." The safe course to pursue is to register the title as a trademark. With the title covered by trade-mark and the contents by copyright, absolute protection would be assured. The names of publications may be protected as trade-marks, provided they are to some extent arbitrarily selected, and do not describe the geographical location of the place of publication, or the author or the subject matter so clearly as to give others a right to use the name with equal truth. They will not be protected if the publications to which they are applied have been copyrighted and the copyright has expired. In speaking of newspapers, one Court has said: "The title of a newspaper may be purely original, and the proprietor of the same entitled to exclusive use of it. He may create a word, or combination of words for the particular designation of his paper, and in that way acquire an exclusive right to the use of the name employed. He may combine well-known English words in common use to designate his paper, and its contents may, in many respects, be multiplied by publication in other prints, but the paper will, nevertheless, be original in name, if not in many other respects."

## ARE INCOMPLETE COPIES OF ENGRAVINGS INFRINGEMENTS?

Courts jealously guard the vested rights of those protected by statutory title, and will not permit unconscious assimilation. Schemes evolved to evade the law and profit at the expense of the ingenuity and art which another has created will never be tolerated. The true equitable principle that property rights shall not be invaded except with the consent of the owner, is consistently and universally applied. The case quoted below is of peculiar interest to engravers. The decision was rendered in 1892 by the Circuit Court for the Southern District of New York. Complainants were the

owners of six copyrights for certain engravings. Under an agreement with defendants, they had the right to reproduce them. A certain photogravure company, employed by defendants, manufactured copies thereof, omitting therefrom the "tint, title and plate-mark." These copies were then shipped in that condition to London, where the defendants caused the omissions above to be supplied, and the finished pictures were redelivered to them. Charged with infringement, they set up the unique defense, "the copies were not complete without tint, title and plate-mark, and therefore not marketable; and for that reason the copies produced by them were not copies in the sense in which the term is used in the copyright law. The evidence showed that, although it is usual to tint and mark such pictures, yet incomplete copies such as were produced by defendants would have some marketable value. The Court said: "This fact alone would seem to be sufficient to establish the infringement; but the suit is brought under Sec. 4952 of the Revised Statutes, which secured the complainants the 'sole liberty of printing, reprinting, publishing, completing and copying,' etc., these engravings. The object of the law is to protect the results of the creative genius of the composer or designer. *The appropriation of part of a work is no less an infringement than the appropriation of the whole, provided the alleged infringing part contains any substantial repetitions of any material parts which are original and distinctive.* [Italics mine.] Here the defendants had the whole picture copied except the plate-mark and the title. They omitted the mere mark of the artisan; they appropriated the genius of the artist. The question is not whether a copy is marketable, but whether it is piratical. There is no equity in the claim of the defendants. The copyright has been infringed. The allegation of the defendants, that they had no intention of infringing the copyright of the complainants, is no defense. When the wrong is otherwise established, the intention is immaterial. The defendants further claimed they were not liable because the photogravure company was not their agent, but was an independent contractor, and agreed to take the risk of infringement. Defendants bought the pictures from complainants, furnished them to the photogravure company, ordered the copies made; and gave general directions as to how the work should be done. Defendants

ants authorized the infringing act, knowing there was danger on account of the copyright; they may properly be considered to have intended the result of such act. The act of infringement having been committed in this country, the subsequent acts abroad are immaterial, except upon the question of damages.

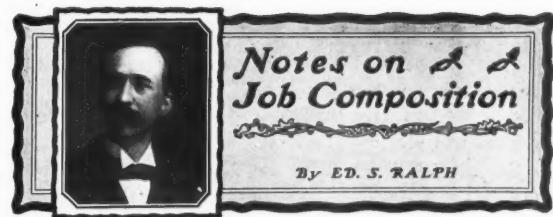
#### IS THE PLAN OF CONVEYING INFORMATION COPYRIGHTABLE?

A correspondent propounds the above. This question came before the United States Circuit Court of Ohio in 1895. In that case the plaintiff charged that defendants had appropriated "the conception, idea, book and method of obtaining, collecting, classifying, putting into convenient form" certain facts. The matter was intended for the special and private use of persons purchasing plaintiff's compilation. The original source of information was secured by both parties to the suit; the controversy related to the method employed. One operated in Iowa, the other in Ohio. Plaintiff claimed his plan had been adopted and that under the copyright law such adoption constituted infringement. With reference to this contention the Court said: "But the information does not concern the same persons, is not to be used by the same persons, and is concerning a people living in territory entirely different from that covered by the plaintiff's publication. . . . The defendants are not appropriating to any extent, or in any respect, the result of the labor, research and industry of the plaintiff, by which the information for his publications or manuscript has been gathered. They have simply availed themselves of the plan by which this information was ascertained and imparted, and shown just as much industry; have gone to sources of original information, and have at great expense compiled their information and used it. Admitting that they have gathered this information and seek to impart it upon the same plan which plaintiff has conceived and originated, that conception is not a matter which can be protected, either by the copyright law or the common law."

This same subject was submitted to the United States Circuit Court of New York in 1880, in another form. Plaintiff conceived the idea of advertising his goods (paints) by means of a card, to which were attached bits of different colored paper, arranged in squares with lithographic work surrounding them. He registered the title thereof thus: "A specimen pattern of Morris' tinted zinc paints. Card of outside colors." Judge Benedict said: "Can such a card be the subject of copyright? Plaintiff calls it a chart. It is not possible to hold such an article to be a chart, within the meaning of the Act of 1831 (which is embraced in Sec. 4952). The word "chart" used in that statute refers to a form of map. This card is no map. Neither is it a print, cut, engraving or book, within the meaning of the statute. True, it has lithographic work upon it, and also words and sentences, but it has none of the characteristics of a work of art, or of a literary production. It is an advertisement and nothing else. Aside from its function as an advertisement, it has no value. . . . Defendant has adopted the same method as plaintiff in advertising his wares, and his claim amounts in substance to claiming the exclusive right to employ that method in advertising. Such a right can not, in my opinion, be acquired under the copyright law."

#### OF VALUE TO PROCESSWORKERS.

THE December number of THE INLAND PRINTER is a publication which may not properly be passed by without comment. It is gotten up in a style most ornate. The illustrations are exceptionally good, and the journal on the whole is one of the finest technical publications that has ever come under our notice. Any one interested in technical methods pertaining to processwork will make no mistake in securing a copy.—*Anthony's Photographic Bulletin*.



Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed flat to Ed. S. Ralph, Springfield, Ohio.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 60 cents.

PRACTICAL PRINTER.—By H. G. Bishop. Containing valuable information for the apprentice, compositor, pressman, foreman and proprietor. Cloth, \$1.

DIAGRAMS OF IMPOSITION.—By H. G. Bishop. Schemes for laying down the pages for book and pamphlet work, with notes and explanations. Printed on best bond paper, bound in leather. 50 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume II, containing 128 letter-heads, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 25 cents.

CAMPBIE'S VEST-POCKET ESTIMATE BLANK-BOOK.—By John W. Campsie. By its use there is no chance of omitting any item which will enter into the cost of ordinary printing. Used by solicitors of printing in some of the largest offices in the country. 50 cents.

COST OF PRINTING.—By F. W. Baltes. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing-offices, and is a safeguard against omissions, errors and losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. Cloth, \$1.50.

HINTS ON IMPOSITION.—By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. 4 by 6 inches, full leather, flexible. \$1.

MODERN TYPE DISPLAY.—The latest and best book on artistic job composition. Its eighty pages contain about one hundred and forty up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work. In addition to the examples is reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed S. Ralph. It is a book which every intelligent compositor should possess. Size 7½ by 9½ inches. Price, 50 cents, postpaid.

T. M. POTTER, Brownsville, Tennessee.—Card neat and well displayed.

WILLIAM A. NIMMER, Milwaukee, Wisconsin.—Cover-page quite good.

EVERETT LEACH, Denver, Colorado.—Blotter effectively displayed and attractive.

SHUMATE, Printer, Lebanon, Indiana.—Your New Year blotter is quite unique.

W. A. ROFF, Cloverport, Kentucky.—Note-head very neat and good as to design.

ED J. CAREY, Port Jervis, New York.—Blotters effectively displayed and attractive.

SOL BERG, Rochester, Minnesota.—Letter-head good as to design and well displayed.

J. W. TUCKER, Markdale, Ontario.—Specimens good as to design and well displayed.

JAMES T. WHITEHURST, Troy, New York.—Your blotter is an exceptionally good one.

CHARLES J. PETERSON, Parker, South Dakota.—Calendar very good. It is attractive.

E. P. CONRAD, Buchanan, Michigan.—Specimens good as to design, and quite attractive.

A. K. NESS, St. Ignace, Michigan.—Your specimens are all up to your usual good standard.

B. AXEL THUNBERG, Boston, Massachusetts.—We regret that your excellent reset Pilgrim Press letter-head did not

arrive in time for reproduction with the rest of the specimens. Certainly it is an artistic one.

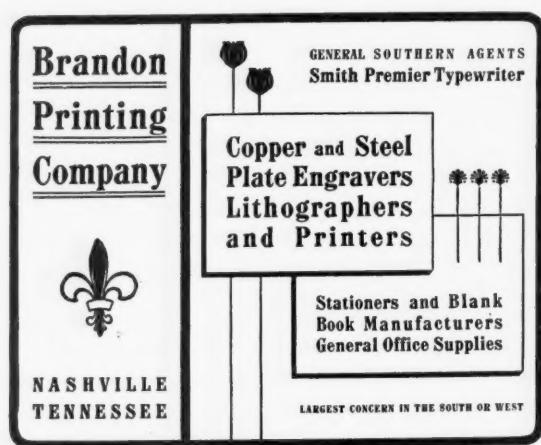
C. E. SYKES, Decorah, Iowa.—Envelope corner and price-list page neat and well designed.

CHARLES VAN, Campello, Massachusetts.—Your card is well designed and correctly displayed.

CHARLES W. SMITH, Hingham, Massachusetts.—Specimens very neat and tastefully displayed.

WISE & CONELLY, Cleveland, Ohio.—Taken as a whole, your work is neat and creditable.

LYTTON ALLEY, Nashville, Tennessee.—We reproduce one of your designs, specimen No. 1. This is very good and has



No. 1.

many opportunities for effective color schemes. Other specimens very good.

HENRY B. MYERS, New Orleans, Louisiana.—Card specimen unique and good for a novelty.

R. LEWIS BERRY & Co., Orangeburg, South Carolina.—Bank statement neat and attractive.

LUCIUS HOWERTON, Garnett, Kansas.—Blotter attractive and good as to design and display.

C. H. CHRISTIANSEN, Owen, Missouri.—Your designs are quite good and creditably displayed.

A. K. STAUNING, Harlan, Iowa.—There is nothing out of the ordinary in your bill-head design.

FRED W. BENNINGTON, Cassville, Missouri.—Specimens neat, creditable and good as to design.

WILL SKINNER, Vernon, B. C., Canada.—Your work is up to date. It is very neat and clean cut.

R. L. HINDMAN, Ottumwa, Iowa.—Bill-head good as to design, but inappropriately ornamented.

C. E. JORDAN, Burlington, North Carolina.—Your work is very good; we see nothing to criticize.

D. H. ROUSH, Sac City, Iowa.—Booklet very good. It is correctly treated for this class of work.

W. A. MASSIE, East Berlin, Connecticut.—Card specimens excellent, correctly treated and very neat.

H. G. KELLEY, Holyoke, Massachusetts.—Your specimens merit praise. Your letter-head is unique.

C. EUGENE WELLS, Reading, Pennsylvania.—Your society printing is very neat and correct in form.

G. W. BRONG, New York city.—Work well balanced and attractive as to design, and well displayed.

B. T. BENGEL, Hackensack, New Jersey.—Cover-design very good. Not enough prominence is accorded the display line "Holy Trinity Dramatic Circle." When designs are sent

for reproduction we insist that they be clearly printed in black ink on white paper and mailed flat.

HARDING & KING, Mason City, Iowa.—Specimens very neat and artistic as regards designs and display.

N. W. ANTHONY, Chicago, Illinois.—New blotter excellent. Other specimens artistic and attractive.

F. L. ANDREWS & Co., Pinckney, Michigan.—Blotter very effective and unique. Should prove a winner.

VAN DYKE PRESS, Oneonta, New York.—Banquet menu very artistic and neat. Other specimens good.

HENRY W. WIGLE, Battle Creek, Michigan.—We did not receive the copies of the magazine you mention.

C. M. BRADFORD, Winsted, Connecticut.—We see nothing to criticize on your specimens. The work is neat.

EDWARD J. FREIBERGER, Newark, New Jersey.—Business card good as to design, and effectively displayed.

W. C. HUFHAM, Raleigh, North Carolina.—Letter-head and envelope corner very neat and well displayed.

L. B. CLEAVER, Reinbeck, Iowa.—Blotters and stationery specimens well designed and attractively displayed.

SOL OLSON, Ames, Iowa.—Letter and memo. headings are deserving of unstinted praise for their artistic merit.

GEORGE F. SCOTT, Troy, Ohio.—Your specimens are excellently well designed, correctly displayed and artistic.

B. T. BURGER, Hackensack, New Jersey.—Design for Elks' memorial program is very effective and praiseworthy.

VIRGIL E. WINN, Eufaula, Indian Territory.—Specimens very neat, also well balanced and correctly whited out.

D. M. GORDON, Nashville, Tennessee.—Your work is neat, good as to whiting out and well designed and displayed.

G. W. MARTIN, Central Falls, Rhode Island.—We reproduce your cover-design, specimen No. 2. This specimen is very effective, considering the amount of time spent on it.



No. 2.



PRICE FIVE CENTS.

No. 2.

It was printed on light gray stock in a good grade of black ink, liberal margins being given.

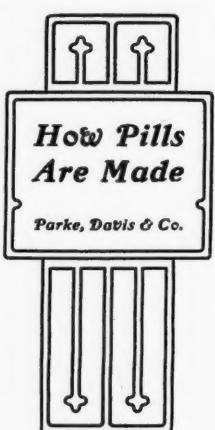
JAMES F. GREIG, Detroit, Michigan.—We reproduce your cover-design, specimen No. 3. It is an excellent design.

EDWARD C. STAFFORD, Caro, Michigan.—Your work deserves praise. The designs and composition reflect much credit.

B. E. NOBLE, Sioux Falls, South Dakota.—Specimens deserve credit, being well designed and good as to display.

WILL SHUTER, McArthur, Ohio.—Your specimens show up very well. We like the No. 2 receipt better than the No. 1.

ROBERT H. DIPPY, Philadelphia, Pennsylvania.—We have carefully examined your specimens and do not find a single



No. 3.



Photo by N. Brock, Asheville, N.C.

MISCHIEF.

flaw in them. The work is of unquestioned artistic merit and attractiveness in every way.

L. M. SHROPE, Washington, New Jersey.—We have no criticisms to make on your specimens. The work is first-class.

ARTHUR WRIGHT, Alexandria, Louisiana.—Your work is excellent as to design, well balanced and correctly whited out.

KEYSTONE PRESS, Portsmouth, Ohio.—Specimens fully up to your usual standard. The work is excellent in all respects.

E. S. WESSBORG, Boston, Massachusetts.—We have nothing but words of praise to bestow upon your excellent specimens.

RICHARD McARTHUR, Opelika, Alabama.—We have no criticisms to make on your specimens. The work is artistic.

EDGAR NEVILLE, Paris, Kentucky.—Blotter and other specimens deserve praise for their neatness and effective typography.

STEWART PRINTING HOUSE, Tipton, Indiana.—Your January blotter is very attractive and well designed as to type display.

H. P. ROBINSON, Sussex, New Brunswick.—The reset Pilgrim Press letter-head, by your Mr. A. S. Moore, is one of the very best that we have received. We very much regret that it did not arrive in time to be reproduced with the others.

The bronze was put on the envelope too soon after the background was printed; that is the reason why the bronze "stuck."

WILLIAM SHATTUCK, Granby, Connecticut.—We do not know of any such book as you mention. Your specimens are all very neat.

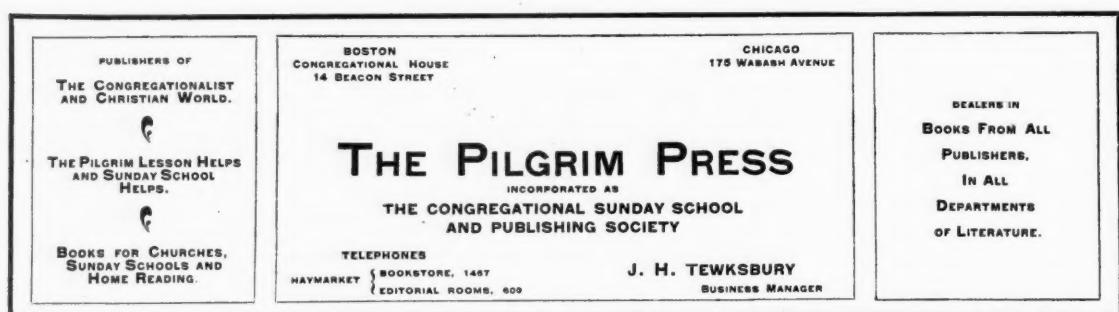
J. T. MEERE, Lecompte, Louisiana.—For reproduction it requires a black-and-white copy. Blue photographs white. Blotter quite good.

PELTON ART PRINTING COMPANY, Grand Junction, Colorado.—Your work shows very plainly that you study. It is excellent in every respect.

BARNES & KIER, Chicago, Illinois.—Your brochure is certainly artistic. The cover is especially good. Calendar and other specimens excellent.

H. W. GOETZINGER, St. Paul, Minnesota.—The program of No. 30 is certainly an artistic one, and reflects much credit on its originator, Mr. Thomas.

THE GIBSON SOAP COMPANY, Omaha, Nebraska.—In regard to your business card, we think the smaller card the best, on account of the clarified manner in which the branch houses are treated. The special design on the large card is the better,



### BOSTON,

No. 4.

However, we will reproduce it, specimen No. 4, because it shows the possibilities of the Gothic family of types for work of this class.

M. A. SCHLABACH, Medina, Ohio.—You have reason to be proud of your letter and statement headings. They are very artistic.

W. G. WILKES, Biloxi, Mississippi.—Your new letter-head is unique, but we do not like it any better than we did the old one.

THE PIRSCHE PRESS, Dayton, Ohio.—Your "Quick Drying Colors" catalogue is an artistic one. We have no criticisms to offer.

U. A. McBRIDE, Warrensburg, Missouri.—Your stock certificate, as well as your other specimens, deserves favorable mention.

ROSCOE E. HAYNES, Fairport, New York.—Cards well displayed and effective. Note-head not at all good. Envelopes only fair.

BEN McMILLEN, Portland, Michigan.—Letter-head well balanced and effectively displayed. Envelope corner only ordinary.

STONE CITY PRINTING COMPANY, Bedford, Indiana.—Taken collectively, the specimens you send are very nice. The work is all good.

AUGUST J. KRANTZ, Roseburg, Oregon.—Bill-head and envelope reflect credit for their neatness and good design.

but there is not enough contrast in the printed matter. The design on both cards could be much improved.

MAIL PUBLISHING COMPANY, Waterville, Maine.—Stationery specimens artistic as to design, well displayed and harmonious as to color scheme.

HUNTLEY S. TURNER, Ayer, Massachusetts.—Your blotter is one of the most unique and attractive that we have seen for a long time. Envelope artistic.

EDWARD W. STUTES, Spokane, Washington.—Your present specimens are fully up to your usual artistic standard. Certainly the work is very pleasing.

A. E. MACHIN, Birmingham, England.—The Colmore Press letter-head and envelope corner are models of neatness. Type-work and color schemes excellent.

JAMES H. DAVIS, JR., Cleveland, Ohio.—Blotter designs excellent. We think, however, that more prominence should have been accorded the firm name.

PERCY E. AVERY, Hutchinson, Minnesota.—Viewed collectively, your large and varied parcel of specimens is deserving of praise. The work is uniformly good.

HERBERT C. N. ROCKWELL, Lincoln, Illinois.—Your blotter is excellent. We have no criticisms. Catalogue better than the average for this class of school printing.

J. WARREN LEWIS, Kansas City, Missouri.—We are very sorry that your Pilgrim Press letter-head was received too late to be published with the other specimens. The heading is very

creditable. Your cover for the *National Printer-Journalist* is very striking as to design, and forcefully displayed.

WILLIAM L. EATON, Seattle, Washington.—We are free to admit that we do not like your No. 2 bill-head as well as we do the reprint copy as originally set by you.

J. B. EDMINSTER, Benson, Minnesota.—A decided improvement is evidenced on your reset letter-head over the reprint copy. Your stationery headings are all good.

ALBERT R. GASKILL, Philadelphia, Pennsylvania.—Your Epworth League heading, as reset, is decidedly an improvement on the reprint copy. It is a good heading.

J. F. ELWELL, Phoenix, Arizona.—The Phoenix Gun Club banquet menu is certainly a very artistic one. All your work is of more than ordinary attractiveness and merit.

W. P. DUNN & Co., Chicago, Illinois.—Your 1902 calendar is certainly a very artistic one. The work, viewed from any standpoint, is above criticism. It is an ornament to any office.

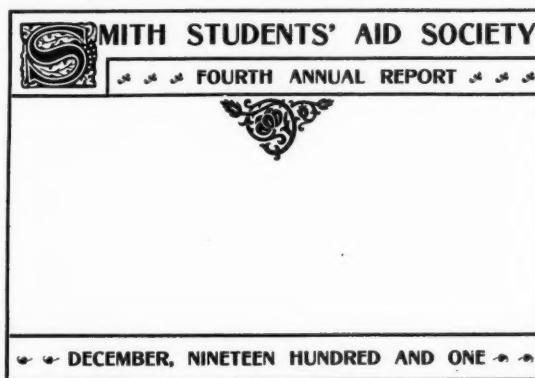
E. L. SUTTON, Fond du Lac, Wisconsin.—Your brochure is quite neat. We would have liked the cover much better had you employed the same series of type all the way through.

JOHN A. BARRY, West Alexander, Pennsylvania.—Your No. 5 topic card is by far the best. Omit the border background as well as the outside rule border. Statement heading very neat.

ERNEST V. DODD, London, Ontario.—Covers quite good as to design, but the border band on the lilac cover has "too strained" an effect. Your other work is very nice and deserves praise.

ANDERSON'S PRINTERY, Denison, Texas.—Specimens excellent as to display, balance and whiting out. Your No. 1 Hotchkiss card is by far the best. Nos. 2 and 3 are very commonplace.

O. J. SEBOLT, Boston, Massachusetts.—Specimens very artistic. We reproduce one of your designs, specimen No. 5.



No. 5.

The only suggestion we have to offer is that it would have been better to have used the same ornamentation at ends of lines.

W. C. CANTRELL, Atlanta, Georgia.—The "Pass" card form of advertising was quite popular several years ago. Your card is a good one of this kind. Results will tell how it will bring business.

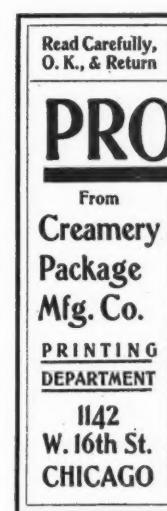
MEMORIAL PRESS, Plymouth, Massachusetts.—Your reset Pilgrim Press letter-head deserves unstinted praise. We are very sorry that it did not arrive in time to be reproduced with the others.

J. F. BERG, JR., Plainfield, New Jersey.—Type on the Willett statement heading too uniform as to size, and not enough prominence accorded the firm name. There is nothing striking or out of the ordinary in the toothbrush envelope design. The main trouble with your work lies in the fact that your

type designs are displayed in too uniform strength type. This you should overcome.

SIDNEY A. SMITH, Gonzales, Texas.—Your specimens are far above the average. They are conspicuous for their neatness and dignified simplicity. The color designs are especially harmonious.

J. W. ROPER, Chicago, Illinois.—Your specimens are all neat and effectively displayed, although we do not fancy curved lines. We presume these were the wishes of the several customers in question. We reproduce what we consider your best work.



No. 6.



No. 7.

and most effective specimen. The only color was the underlining, which was in red. Specimen No. 6 is certainly an attractive one.

AUGUST DIETZ, Richmond, Virginia.—Your new bill-head is certainly fine. The style of letter is exceptionally good. We are surely glad to hear of your prospects. Your work deserves praise.

BEE PUBLISHING COMPANY, Canastota, New York.—Cover-page well designed and artistic, but the initial letter is not harmonious in conjunction with italic caps. You should have employed no initial.

JOE H. BOHON, La Grange, Missouri.—We can readily see how you are handicapped in your work. The No. 2 letter-head, as printed in colors, is quite good, but as a one-color design it lacks contrast.

H. B. CANFIELD, Indianapolis, Indiana.—The No. 1 McWilliams card is decidedly the best. You did not enclose the letter-head. The price-list is good for that class of work, although not out of the ordinary.

J. HERBERT HINDS, Oklahoma City, Oklahoma.—Huffman & Miller card is quite good. A little more prominence given to the business engaged in would help it. We hope you will do well in your new venture.

MAX JONES, Platte City, Missouri.—All things considered, your work is creditable. We advise you to send 50 cents to The Inland Printer Company for a copy of "Modern Type Display." It will tell you many things that our limited space will not allow, yet you should be conversant with them.

MAX B. BRETSCHNEIDER, Cleveland, Ohio.—Your work is certainly artistic. We reproduce one of your designs for a cover in order to give our readers an idea for a very effective color scheme. The specimen is No. 7. It was printed on dark slate-color antique-finish stock. It was in three printings: The inside panel was printed with a white background, the

inside rule and type matter in a dark blue, and the outside rule in dark brown. The effect was very striking.

H. J. FULLER, Le Mars, Iowa.—We have no criticisms to offer on your work. It is excellent. We reproduce your announcement, specimen No. 8.

H. B. CARTLIDGE, North Amherst, Ohio.—There is entirely too much "red" in your color design. The ornaments in the right-hand panel are not in good taste. It is a poor plan to balance a job by such means.

B. S. MCKIDDY, Emporia, Kansas.—Your card specimen is excellent. The rulework on the program spoiled the effect of the type. No black rule panels should ever be employed in conjunction with type of this character.

M. L. VINCENT, Newport, Rhode Island.—The new Ward letter-head is certainly a great improvement over the old one. You have now a very nice, up-to-date heading. Your present specimens are all very much superior to those previously sent.

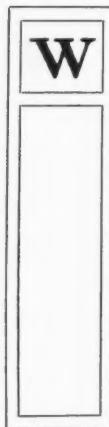
N. M. WILLIAMS, Toronto, Canada.—Every specimen in your parcel reflects credit upon the compositors, Mr. George

what they want if you expect to retain their trade. Study your customers, and try to learn their style. Then do the work along these lines.

ROBERT G. ELWELL, Brockton, Massachusetts.—It is very hard, indeed, to find a specimen of yours upon which to make a criticism. The work is uniformly good. We reproduce one of your title cover-pages, specimen No. 10. The general arrangement, ornamentation and design are excellent.

CRESCENT PRINTING COMPANY, Cincinnati, Ohio.—Thanks for the copy of "President McKinley's Last and Greatest Message." It is very artistic and should be highly prized by those fortunate enough to obtain a copy. Your letter-head is a beauty; one of the best and most artistic we have seen in a long time.

D. GUSTAFSON, Red Wing, Minnesota.—There is nothing the matter with the Lien letter-head. The face of the rule employed in panel work is largely a matter of personal taste. Where light-face type is employed we prefer to see the rules either light face or not to exceed one point. Your poster is



*E Take This Way of Thanking all Our Friends and Patrons for Their very Liberal Patronage during the Past Year, and to say that during the Year 1902 We Will be better prepared than ever to Serve Them. Our Mr. Chassell will continue to Visit You during the Year and He will Appreciate all Favors Shown Him.*

*Yours very truly,*

**CHASSELL & FERGUSON,**  
1009 7th St. LeMars, Iowa.

No. 8.

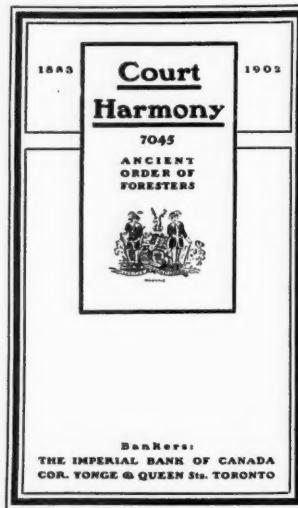
Cassidy, Mr. Ed Thorn and yourself. They are of more than ordinary attractiveness and artistic merit. We reproduce the catalogue cover "Court Harmony," specimen No. 9.

J. I. HAWK, Helena, Arkansas.—Your work is well designed, but you employ too large type-faces for your display work. This is a serious fault. As we have not noticed it heretofore on your work, we take this opportunity to caution you about it.

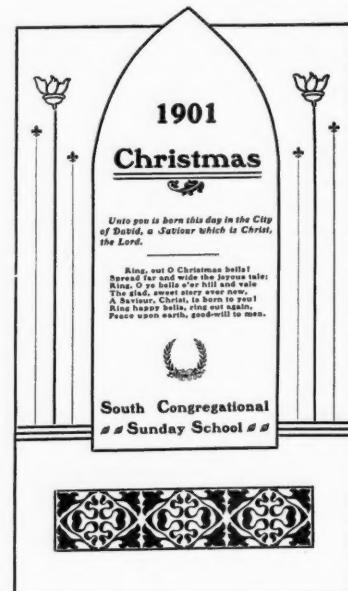
H. W. BUCHANAN, Camden, New Jersey.—Your Pilgrim Press letter-head is certainly a beauty, and we are very sorry, indeed, that it did not arrive in time to be reproduced with the rest of them. You certainly followed us very closely in our criticism of the original.

CLIFFORD ACKLEY, Laramie, Wyoming.—Taken as a whole, and considering your equipment, we think your work above the average. We think it a poor plan to ornament work in the manner evidenced on the Trabing Commercial Company card. It looks like "too much of an effort."

OSMOND L. BARRINGER, Charlotte, North Carolina.—Evidently your customer is not up to the present time on his stationery. He certainly made a poor choice from an artistic standpoint. But, as we have said before, give your customers



No. 9.



No. 10.

very effectively designed and forcefully displayed. Your specimens are all excellent, as well as artistic.

C. P. STRUBLE, Minnewaukan, North Dakota.—Words "Dealers in" are too prominent in the Hann & Denny card. Had you set the matter under the firm name on the Tiearney & Moxley card in the same type-face, but smaller size, as the firm name, this card would have been better. The work in general is very creditable.

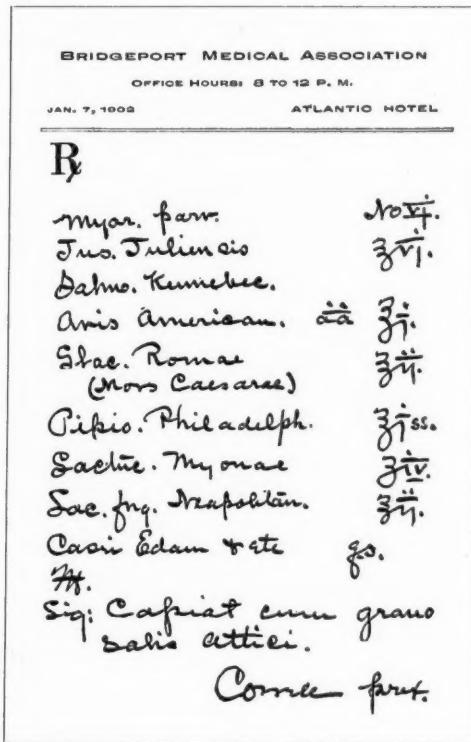
CHAUNCEY RODEBAUGH, Kansas City, Missouri.—Your work is certainly worthy of praise, especially so when your limited experience is taken into account. When placing one panel rule within another you should so space the inside rules that the margins all around will be equal. This is the only criticism we have to offer on your present specimens.

O. D. BRATCHER, Maryville, Missouri.—The copy for the ads. in question is gotten up in good shape, and we do not see why the writer's instructions were not followed. The truth of the matter is that the ad. writer should be furnished proofs from the different publications. The ad. marked F-4 is decidedly the best. It is the most attractive also. T-2 comes next, although the compositor should have set the ad. the exact size mentioned on copy. R-1 and D-3 are about equal,

but we do not consider them at all good—very commonplace. Your reset specimens are all much better than the reprint copies. Your specimens are very creditable and neat.

ARTHUR A. WHITEBECK, Springfield, Massachusetts.—We are very sorry, indeed, that your most excellent and artistic blotter of the Phelps Publishing Company could not be reproduced owing to the poor impression of the half-tone on the black-and-white specimen. We see this is not the case with the finished job printed in colors. The blotter ranks among the best we have ever seen.

W. J. F. M., Brantford, Ontario.—While your work is well designed, yet there are some things that should be criticized. The display line, "Bookseller, Stationer and Newsdealer," is not prominent enough on the statement-heading. The letter-head and envelope are good. We would recommend that the compositor send 50 cents to The Inland Printer Company for a copy of "Modern Type Display." It will tell him many things that he ought to know.



AN ORIGINAL MENU TITLE.  
By the Marigold-Foster Printing Company, Bridgeport, Connecticut.

#### "DO READERS READ?"

Mr. Arthur E. Bostwick has compiled some library statistics which contain awful warnings for our army of authors. The figures prove that hundreds of the patrons of libraries frequently fail to read books through to the end! Of fiction this is least, and of science most true, as might be expected. Between these extremes history was found to occupy a middle ground, but more readers were able to finish all the volumes of Justin McCarthy's highly entertaining "History of Our Own Times" than to read to the end Gibbon's stately "Rome" or Hume's "England." The answer to Mr. Bostwick's query, "Do readers read?" would seem to be, "It depends upon the entertaining qualities of the book."



Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbe, 829 Madison Ave., Scranton, Pennsylvania. "For criticism" should also be written on papers when criticism is desired.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

WRITING FOR THE PRESS.—By Robert Luce. A practical handbook of the art of newspaper writing, by a practical newspaper man, and meant to be of service to editors, reporters, correspondents and printers. The second edition was made the text-book of the Department of Journalism at Cornell University. Cloth, \$1.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume II, containing 128 letter-heads, submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in October, 1899. Contains in addition to the designs, the decisions of the judges and names of contestants, and is a valuable collection for comparison and study. 25 cents.

WITH its first issue in January the Ravenna (Ohio) Republican started its seventy-third year.

ST. JOSEPH, Michigan, has a new daily, the Herald. It is a six-column quarto and starts out promisingly.

THE circulation of the Virginian-Pilot, Norfolk, Virginia, shows an average increase for the last five years of over one thousand per year.

EDITOR DECKER is infusing new life into the Gardiner (N. Y.) Weekly, among the improvements being a change to the eight-page form.

WALSH, GRIFFIN & HOYSRADT, publishers of the Pawling (N. Y.) Chronicle, have changed the form of their paper from four to eight pages.

FRANKLIN ARIE DE VOS has started a new amateur magazine at Coopersville, Michigan, called the Brownie. The first number is very attractively put together.

A SLIGHT increase in advertising rates is announced by the Troy (N. Y.) Record, based on an average daily increase in circulation during 1901 of three thousand copies.

SOMETHING new in a "low-price" display line is shown in the St. Ignace (Mich.) Enterprise—"Prices Do-Si-La-Sol-Fa-Mi-Re-Do; Way, Way Down to the Bottom."

THE Ad-o-meter—"In the interest of advertising; nothing else"—is an attractive little folder, to be issued by L. M. Hays, of Essex Junction, Vermont, when "the fit is on."

B. FREUNDLICH, Breeders' Monthly, New York.—A valuable journal, containing a fund of information for breeders. It is nicely put together and presents a creditable appearance.

CASEY (Ill.) Republican.—I note that the suggestions made in January have been adopted, and the appearance of the paper is greatly improved. Care should be taken to have the color and impression even.

CARL A. FRENCH, Nutmeg Idler, Torrington, Connecticut.—The cover-page of your January issue is a great improvement over that of November. A little more impression would place the *Idler* among the leaders.

IR Frank L. Braden, business manager of the Commercial-Review, will send the name of his town and State to W. H. Titus, Ellsworth (Me.) American, his request for sample copies, etc., will be complied with.

F. M. JEORGES, Coopers' Journal, Philadelphia.—The man who could find anything to criticize about the mechanical fea-

## THE INLAND PRINTER.

tures of the *Journal* would be a fault-finder indeed. It is an excellent specimen of the printer's art.

A SWORN circulation statement, issued by the Evansville (Ind.) *Courier*, shows the average for 1901 to have been 9,607. Manager Henry C. Murphy intends to have his paper pass the 10,000 mark by the middle of the year.

THE Holly (Mich.) *Advertiser* began the new year by changing to a semi-weekly, being published in the early morning hours of Wednesdays and Saturdays. The *Advertiser* is a wide-awake paper and deserves success.

*Bi-County Review*, Cridersville, Ohio.—The *Review* could be improved by giving more attention to the make-up of the plate matter, which is indented unevenly at the tops of col-

suggest thought and action in the bringing together of all nations under one flag, that flag the Stars and Stripes, which shall cover the earth as waters the sea."

BRANTFORD (Ont.) *Expositor*.—There is an improvement in the presswork since the *Expositor* was criticized last August. Let the good work go on. Your paper has an exceptionally large advertising patronage, giving it a most prosperous appearance.

NEWCOMERSTOWN (Ohio) *News*.—Your motto, "Fresh news, all the news, the news as it is, news from first page to last page," is quite original and a good one, although the story and miscellany on the sixth and seventh pages could not be classed as "news"; yet you have a good paper, nicely printed,



A NEWSPAPER CARTOON.

The illustrated color supplements in the Sunday editions of the big dailies are getting to be a great feature. The above half-tone reproduction of one of a series of color drawings by Hugo Von Holsten, of the Chicago *Record-Herald*, entitled "Doings in Animaldom," is shown by the courtesy of that paper. The colors used were red, yellow, blue, and black, and their combinations.

umns, is uneven at the bottom, and occasionally badly crowded where the columns are pieced. Aside from this, the paper is creditable, ads. are nicely displayed, and it is well printed.

D. O. THOMAS, *Saints' Herald*, Lamoni, Iowa.—The new form of the *Herald* is a decided improvement, and its make-up is all that could be desired. The paper throughout needs a little more ink; otherwise there is no occasion for criticism.

J. E. BUCK, formerly editor of the *Export Implement Age*, Philadelphia, now occupies the same position on the *Farmers' Advance*, published by the McCormick Harvesting Machine Company, of Chicago, and is also chief ad.-writer for this company.

*The Republic of the World* is the name of a new publication published at Milwaukee, Wisconsin, by James T. L. McDonald—a neat little three-column folio. The publisher writes: "The aim of the little sheet with a big name is to

well made up, and covering all timely matters in its field. Two or three larger heads would aid the appearance of the first page. Ads. are well handled.

THE Poughkeepsie (N. Y.) *Sunday Courier* entered upon its thirtieth year on January 5. During these years it has increased in size from four to fourteen pages, and in circulation from about one thousand for the first year to nearly ten thousand.

AT Lincoln, Nebraska, May 6 and 7, occurs the annual meeting of the Nebraska Press Association. F. N. Merwin, of Beaver City, the secretary, offers \$5 for the suggestion of a new feature for the occasion, to be approved by the executive committee.

A. R. NESS, St. Ignace (Mich.) *Enterprise*.—You request special criticism on your ads., but they do not require criticism, as all show great care, and many artistic arrangements are the

result. One of the best little ads. in the paper is that of the Hammell Cigar Company.

AMONG the belated Christmas editions should be mentioned those of the Maquoketa (Iowa) *Excelsior*, twelve prosperous looking pages; and the *Warren Review*, Williamsport, Indiana, with its twelve pages, nicely printed and containing a generous supply of well-set ads.

AMES (Iowa) *Times*.—The columns of plate matter on the eighth page do not appear to be made up with the same careful attention as the balance of the paper, as they are uneven at the top and bottom. Otherwise the make-up is good, and ads. continue to be most commendable.

*Age of Steel*, St. Louis.—The forty-fourth anniversary number of this publication was an unqualified success, nearly one hundred of its 152 pages being filled with advertising, much of it printed in two colors. The work was creditable throughout and it was an issue to be proud of.

LAUREL (Neb.) *Advocate*.—Six months have elapsed since the *Advocate* was criticized, and in that time much improvement has been made, although I note that paid readers are again inserted among local news items. A little more ink should be used in the presswork. Ads. are neat and attractive.

BUREAU OF INFORMATION.—During the month of January many readers took advantage of THE INLAND PRINTER'S Bureau of Information and secured personal replies to their questions by enclosing the usual fee of \$1 or \$2, according to the amount of research necessary to formulate an answer. Through this arrangement they avoid a wait of from one to two months, as is necessary when replies are given in THE INLAND PRINTER, as copy for each issue is always prepared fully a month in advance. Some request that their questions be not published, but where there is no apparent objection and the subject is one of general interest, the correspondence will be printed. The following request for a graduated rate card, between specified limitations, came from a Southern paper:

Enclosed find \$1, for which prepare rate card for six-column daily, columns 19 $\frac{1}{4}$  inches. Begin at 35 cents for one inch one time, to \$200 for one column one year. We want a card showing rates for one, two, three, four, five times, one week, two weeks, one month, three months, six months, one year; one, two, three, four, five, six, seven, eight inches, one-half column (9 $\frac{1}{2}$  inches), one column (19 $\frac{1}{4}$  inches).

This card contains more than the usual number of spaces, but the following is accurately graded between the two prices suggested:

	1 t.	2 ts.	3 ts.	4 ts.	5 ts.	1 wk.	2 wks.	1 mo.	3 mos.	6 mos.	1 year.
1 inch.....	\$ .35	\$ .60	\$ .85	\$1.10	\$1.35	\$1.55	\$2.65	\$4.70	\$10.40	\$17.10	\$28.30
2 inches .....	.60	1.10	1.55	1.95	2.35	2.65	4.45	7.80	17.10	28.30	45.80
3 " .....	.85	1.55	2.15	2.65	3.10	3.55	5.90	10.40	23.30	37.68	61.40
4 " .....	1.10	1.95	2.65	3.25	3.85	4.45	7.35	12.90	28.39	45.86	74.50
5 " .....	1.35	2.35	3.10	3.85	4.60	5.20	8.60	15.00	33.00	53.60	87.00
6 " .....	1.55	2.65	3.55	4.45	5.20	5.90	9.80	17.10	37.68	61.40	95.30
7 " .....	1.75	2.95	4.00	4.95	5.80	6.65	11.00	19.15	41.60	68.30	110.10
8 " .....	1.95	3.25	4.45	5.45	6.40	7.35	12.20	21.25	45.86	74.50	119.50
9 $\frac{1}{2}$ " .....	2.35	3.80	5.15	6.35	7.55	8.55	14.10	25.00	53.10	86.20	137.00
19 $\frac{1}{4}$ " .....	3.80	6.35	8.55	10.50	12.50	14.10	23.55	40.30	86.20	137.00	200.00

*Nodaway Forum*, Maryville, Missouri.—The *Forum* is a good example of a 10-point, five-column quarto, and demonstrates how newsy and attractive a paper of this size can be made, with box headings, and news items made much of. The smaller gothic headings are a little light for 10-point body letter.

ON January 3 the Rocky Ford (Colo.) *Tribune* published a special edition of twelve pages, printed on calendered paper, that was remarkable for its hundreds of almost perfectly printed half-tones. The presswork on these was far above what is usually seen in newspapers, and really rivaled the work on many magazines.

LARGE numbers of papers are received each month without any marks to indicate why they were sent. Publishers will

confer a favor by marking the portions to which they desire to direct attention, or, if they wish their publications criticized, kindly mark "For Criticism" on the margin, as this is not given unless specially requested.

THE New Year's edition of the Colorado Springs *Gazette* contained sixty pages, with facts and figures about Colorado Springs and vicinity, numbers of half-tone illustrations, and plenty of advertising. Besides this, it was enclosed in a special cover having a three-color half-tone picture—a game piece—on the first page. It was a wonderful issue.

THE Washington (Pa.) *Reporter* has taken advantage of the recent excitement in publishing circles over the so-called ruling of the postoffice in reference to paid-in-advance sub-

Should Not Be  
Forced on Them.

"The postoffice officials at Washington, D. C., have just ruled that a subscription to any publication, entered as second class matter, must be discontinued, when the time for which it is paid in advance has expired."

"This is such a radical ruling and directly opposite to all law and previous rulings that it means a complete change and revolution in the publishing business. This ruling will greatly reduce the circulation of nearly all papers."

In-as-much as subscribers to the *Reporter* getting their paper by mail are now paying and have for years paid in advance, the above ruling does not affect this office. The *Reporter* management contends that a newspaper should not be forced on people who do not care for it. The more than 5,000 *Reporter* subscribers take the paper because they want it.

REPRODUCTION OF A DOUBLE-COLUMN ANNOUNCEMENT.

scriptions. It prints on its first page, set in double column, the matter herewith produced. The paper shows enterprise in utilizing such a point as this to make known its circulation.

MAX JONES, Platte City (Mo.) *Landmark*.—Of the two ads. you send, the one appearing in the *Landmark* is decidedly the better, although there is still room for improvement. The words at the bottom of the left panel should have been in the same type as those at the top, or else set smaller; and I would not have divided the signature from the balance of the address.

ALEXANDER CALLEN, Ridgefield (Conn.) *Press*.—The *Press* has improved remarkably during the past year, and its more recent issues are most creditable. It has a prosperous appear-

ance, and its advertising, presswork, make-up and news features are all well handled. It may interest you to know that the editor of this department set his first type on the *Press*, twenty-two years ago.

J. A. HARPER, *Paivalehti*, Calumet, Michigan.—Your paper, the only Finnish daily in America, is very nicely printed, and make-up and ad. display are equal to many of our best papers. To the uninitiated, the combinations of English letters appearing in the advertising are absolutely beyond comprehension; for example, these two prominent words in a double-column ad.: "Suomalainen Hautanstoimisto."

IN its issue of January 10, the *Blue Earth County Enterprise*, Mapleton, Minnesota, had a page ad., to which was attached a red tag containing the words: "This is a special invitation to attend Greiner's red tag sale." It formed a very novel and attractive advertisement, but, of course, excluded that issue from second-class rates; however, such a plan might be used for local distribution.

I AM in receipt of five ads. of A. G. Bedford, of Ionia, Michigan, cut from different papers, with the request for an opinion as to which is best. Those from the *Standard* and

*Post* have too much black rule, that from the *Gazette* is too light, and there is very little choice between the other two, although I would prefer that from the *Herald*, as it does not have the heavy rules inside the border. Both this and the one from the *Sentinel* could have been improved by more variation in the size of the display.

J. HARRY M. CAMPBELL, Sylvania (Ohio) *Sun*.—Full of news—this is probably the secret of the *Sun's* having a circulation of 2,500 while published in a town of but one thousand people. There are lots of short, crisp items from every town within reach; all nicely graded, too—the papers with only a little correspondence are the ones who claim they do not have time to grade the items. Ads. are good, and the paper is well printed, using a decidedly black ink, which should be more carefully distributed. Head rules should be transposed.

*Mines and Minerals*, Scranton, Pennsylvania, has recently issued some very attractive advertising matter. "Effective and

circulation ratings are not clear to me, but if "4a" means four times "a," then the sequence of value would be the same, only more widely separated. This applies to all publications in any class.

MANY meetings of country press associations fail of their object—the pleasure part of the program is being enlarged more and more, while business sessions are frequently curtailed that some form of entertainment may not be interfered with. In the midst of these reflections it is refreshing to read the report of the second annual meeting of the New South Wales Country Press Association, and note the practical manner in which our Australian friends take up the discussion of matters of vital interest to the newspaper fraternity and pass resolutions that lay the groundwork for the remedying of existing evils. Fraternal meetings are good, and speeches on practical subjects are good, but bright discussions on the manner of overcoming existing difficulties, in which every



NEW SOUTH WALES COUNTRY PRESS ASSOCIATION, SYDNEY, AUSTRALIA.

View taken at annual meeting, October 8, 1901.

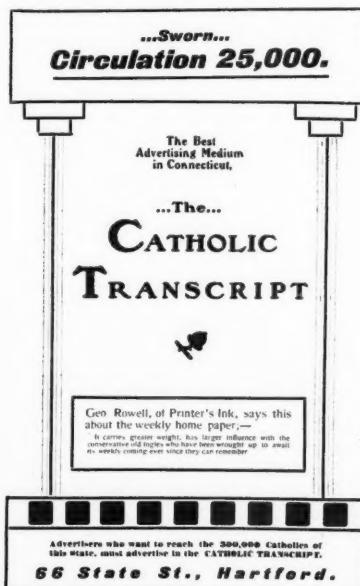
"Attractive Plans" is a neat booklet, containing twelve plans for using various sizes and combinations of advertising space at a variety of prices, and an alphabetical list of over two thousand postoffices reached by that publication. It is very neatly printed in red and black inks by the International Text-book Company. "About Advertising Agencies: A New Declaration of Independence," is a little folder in which the paper cuts loose from the middle man.

A. FISCHER, Quincy, Illinois, writes: "Other things being equal, which could command the highest rate, and why? A weekly with a circulation of *a* (*a* i. used figuratively), or a semi-weekly with circulation of *2a*, or a monthly with circulation of *4a*; as applied to agricultural publications, to household publications, to religious publications?" *Answer*.—With equal circulations, a monthly would command the highest rate, a semi-monthly next and a weekly next, because it costs more to produce the less frequent publication, and the life of an advertisement in a monthly is four times that in a weekly. Your

member has some part, are better, and these were what made up the proceedings of this body of earnest newspaper proprietors. The association is making a strong effort to get every publisher in line, and during the year a canvass has been made by a regularly appointed committee, with the result that thirty members have been added to the list. The following resolution, introduced at the last meeting, gives a clear idea of what the members have in view: "Resolved, That further missionary work be undertaken in order to secure fuller union among newspaper proprietors, and that when the number of members registered in the association's books shall reach 150, a special general meeting shall be called, with the specific object of taking steps to form a coöperative company, in shares, with a paid general manager, the objects of which company shall be to supply a literary and telegraphic service and to transact all advertising business for members of the association." Much credit for what has already been accomplished by the association is due to the general secretary, George Wride, who

is at present on a visit to this country. Much of the advertising already passes through his hands, and when the publishers are all banded together, great benefit is sure to be derived from this feature alone.

J. D. NEEGAD, *Catholic Transcript*, Hartford, Connecticut. The ad you send for criticism is a good one, and it is repro-



NO. 1.

duced herewith (No. 1). The paper, its circulation and address are properly brought out. The 18-point black ornaments would have looked better at the bottom of the panel, and I would have spelled out "street," in the last line, rather than letter-spaced it.

CHARLES E. WESTERVELT, who has been connected with the Marlborough (N. Y.) *Record* as employee and part owner for the past fifteen years, has secured control of the paper. Egbert E. Carr, the senior partner, in disposing of his interest, ends a life of great activity in newspaper work, having served sixty-five years in the business. He has been partner or owner in several newspapers, among them the Rome (N. Y.) *Roman Citizen*, the Shullsburg (Wis.) *Southwestern Local*, and the Monroe (Wis.) *Sentinel*. In 1877 he purchased the Marlborough *Progress*, changing its name to the *Record*.

THE Muncie (Ind.) *Star* claims to reach more than ninety-seven per cent of all the homes in Muncie and Delaware county every morning, it having a total circulation of over nineteen thousand. It is a little ahead of most publishers in advertising its circulation also, as it has made some arrangement with the Merchants' National Bank, of Muncie, whereby the following letter is sent out to advertisers, over the signature of the bank's cashier:

We beg to advise you that the publisher of the *Morning Star* has deposited with us one thousand dollars (\$1,000) which we are authorized to pay to your order in the event you are the first to prove that their sworn circulation statements are untrue in any respect, or that you should at any time be refused access to their circulation records or contract files.

"A. D.," New Glasgow, Nova Scotia, asks: "What, in the opinion of THE INLAND PRINTER and up-to-date publishers, are the main essentials that have made the most successful country newspapers of to-day? Is it local news, county news, editorials, personals, home department, serial, etc.?" *Answer.* All these have their value, but local news, county news and personals need the greater emphasis. After all that could be

6-5

desired is attained along this line, a generous quantity of "hustle" should be added. THE INLAND PRINTER would be pleased to receive the opinions of others on the question, as requested by "A. D." A discussion would be of benefit to all.

AD-SETTING CONTESTS NOS. 10 AND 11.—I have received many complimentary letters on the result of Contest No. 10, but the following is somewhat different, and is published in full:

O. F. Byxbee, Scranton, Pennsylvania:

DEAR SIR,—I have just finished reading the decisions of the judges in the recent ad-setting contest — No. 10. I am very much disappointed in the decision, not because I am not included as one of the "winners," but because there are samples before me, some of which I herewith enclose (mine included), that are better and more up-to-date pieces of composition than any that were reproduced in the January number. In my judgment, not one of these ads. is entitled to even "honorable mention"; and should I have set the winning ad. I would feel it my duty to apologize to the art preservative. These ads. which I enclose will bear investigation. Either one is better than any of those mentioned, considering forceful display, proper whiting out and, above all (the thing that is now most observed in city dailies), the time spent in composition. Not one of these ads. reproduced are as good as the copy they were taken from, and not one (in my judgment) of the ads. enclosed but what is better work from a printer's standpoint.

Should like to have the opinion of some others that were in the contest. Yours truly,

B. S. McKiddy.

Mr. McKiddy's selections were the following numbers: 34, 53, 63, 64 and his own (space will not permit their reproduction). Aside from Mr. Kirwan, the advertiser, the judges were all printers and men of excellent judgment in advertising matters, but judges will differ, even on the Supreme Court bench, and Mr. McKiddy is entitled to his minority report. Contest No. 10 was slightly confusing, owing to there being three ads. on each slip, but this feature is eliminated from Contest No. 11, which was announced last month. Capable judges will be asked to pass upon the merits of the specimens submitted, and it is expected that much benefit will be derived from the contest, even if all do not agree with the decision rendered.

YOU ARE RESPECTFULLY AND EARNESTLY  
INVITED TO BECOME A MEMBER OF THE  
AMERICAN LUMBERMAN'S FAMILY OF ADVER-  
TISERS, FOR SIX MONTHS, FOR ONE YEAR, OR  
FOREVER.

DURING SUCH RELATIONSHIP YOU WILL BE  
ASSURED OF A LIVELY TIME (IN A BUSINESS  
WAY), YOU WILL FREQUENTLY BE SUPPLIED  
WITH PLENTY OF TONIC (IN THE FORM OF  
READING NOTICES), AND YOU WILL SOON  
CONCLUDE THAT WE ARE PASTMASTERS IN  
THE ART OF ENTERTAINING (BY ADDING TO  
THE NUMBER AND AMOUNT OF YOUR SALES).

JOIN THE "700," AND BE BENEFITED.

SINCERELY,

THE AMERICAN LUMBERMAN.

R. S. V. P.—P. D. Q.

AN INVITATION TO ADVERTISE.

Sent out by the *American Lumberman*, Chicago. Reduced one-half.

THERE are, no doubt, other publishers confronted by problems similar to the one described in this letter:

O. F. Byxbee:

DEAR SIR,—I take the liberty of writing to ask your opinion as to the correct size of page for a country newspaper. Here are some of the conditions: This is a town of one thousand people, situated in a fine agricultural district twenty miles from any county seat. Ours

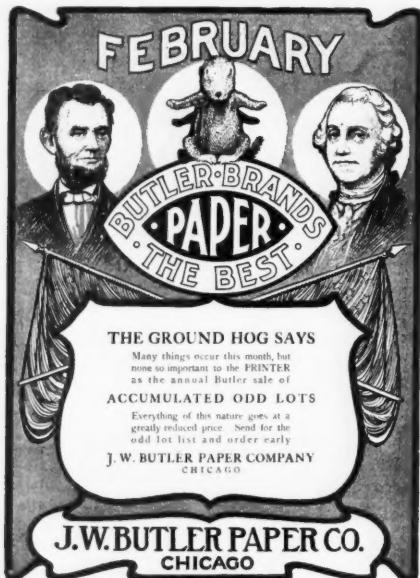
is the only paper, has a circulation of five hundred and a fair advertising patronage, also a good job-printing business. It is an eight-column, four-page paper, with "patent" outside. We need more space for home matter, but not all four pages. We print the two inside pages at one impression on a Washington hand press. Now, I want to know whether you think it would be wise to change to a four-column size, with from eight to sixteen pages all home print; whether it would have a bad effect on advertisers and subscribers. In other words, is the "magazine size" on a country newspaper a financial success? I want to replace the hand press with a 14 by 20 Gordon jobber. On it we can print two four-column pages, or one five or six-column page, besides a large amount of jobwork that will not go on our 8 by 12 Gordon. Would that be better than printing on a hand press, on which we can not do good work, and which is too slow?

To this the following answer was addressed:

I would not advise a smaller page than five columns, as the four-column page is too small for a newspaper and is not growing in favor. A six-column quarto would have 188 inches more space than your eight-column folio, and would not be advisable unless you propose to continue the patent, which I should be loath to do. A smaller paper, all printed at home, would suit advertisers much better, and would not decrease your subscription list. Why not try a seven-column folio, or, perhaps a five-column quarto? These would give you 609 and 810 inches space, respectively, where now you have 760 inches. Instead of investing in a half-medium Gordon, it would be better to get a moderate-priced cylinder press that will admit of larger work and which will print your paper with less impressions and much easier and quicker.

#### THE METHODS OF ADVERTISING WRITERS.

People who examine the attractive advertisements in THE INLAND PRINTER often wonder how they are gotten up, and how the writer of the matter manages to work in harmony with the designer of the cut. In some cases a suggestion of the artist may help the writer in securing a topic for his advertisement, but as a rule the idea originates with the man who writes the



ads. In this connection it is interesting to note how Charles A. Dexter, the advertising manager of the J. W. Butler Paper Company, arranged for the February advertisement of his company, which appeared in THE INLAND PRINTER and a number of other trade papers. A reproduction of this is here shown. Mr. Dexter was unexpectedly called to Akron, Ohio, at the time the matter should have had his attention, and therefore wired the artist, Charles M. Tuttle, Chicago, as follows: "Draw groundhog upright on brand. Washington, Lincoln either side. Name group February. Mortise beneath. INLAND PRINTER size." This is all the artist had to work on. The copy for type in the mortise was sent on and arrived by the time cut was ready. The result? Well, the ad. tells the story.



In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

REDUCING GLASSES, unmounted, 35 cents.

PHOTOENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, \$3.

PRACTICAL HALF-TONE AND TRICOLOR ENGRAVING.—By A. C. Austin. This is the latest book on processwork. Cloth, \$2.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, \$2.50.

PHOTOENGRAVING.—By Carl Schraubstdtter, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. \$3.

LESSONS ON DECORATIVE DESIGN.—By Frank G. Jackson, S. M., in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, \$2.

THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. \$2.50.

DRAWING FOR PRINTERS.—By Ernest Knauff, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, \$2.

PHOTOENGRAVING.—By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on three-color work, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper and bound in light-brown buckram, gold embossed; 140 pages. \$2.

PHOTOTRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts colorwork without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, \$1.

PRIOR'S AUTOMATIC PHOTOSCALE.—For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. \$2.

ANOTHER NOTABLE CAMERA.—Mr. George G. Rockwood, the veteran photographer of New York, refers to a paragraph in this department about a camera recently constructed for Calcutta, India, for plates 32 by 42 inches, and adds: "Thirty years ago I had a camera built to make wet plates 26 by 42 inches, and used it practically for a number of years. I am glad to have our English friends receive all praise, but you will see they were three decades behind a Yankee."

GRAIN OR PEBBLED FINISH ON THREE-COLOR INSERTS.—S. Ashley, Philadelphia, asks: "I would be very much pleased to know how the grain finish or pebbling is accomplished, such as the three-color inserts and cover of THE INLAND PRINTER. I have tried resin on brass, but failed to get that nice regularity." *Answer.*—The embossing or graining is done after printing, by running the printed sheets between rolls made for this purpose.

MODELED DESIGNS IN GELATIN RELIEF.—Half-tones are now shown made apparently from type or decorative designs thrown into relief in imitation of modeled designs now so popular, and an inquiring reader asks this department to tell him how it is done. *Answer.*—It is a new application of the old swell gelatin relief process. The print is made on the thick film of bichromatized gelatin from a positive, after which the gelatin that has been protected from the action of light is swelled up, hardened and a cast taken in plaster of paris. The lines in the

cast are, of course, sunken, but if the cast is turned so as to be lighted from the bottom while the half-tone negative is being made, the resulting proof will have the effect of letters in relief lighted from the top.

**FILTERS AND INKS FOR THREE-COLOR WORK.**—Dr. Clay, a deep student of three-color processwork, gives in *Photography* some conclusions he has arrived at that are worthy of attention. He says: "It appears that with no inks, either ideal or commercial, can absolute color matches be made. The best that can be accomplished is a match of the color diluted with white. As the colors in nature are already diluted with white, it is possible that many of these could be matched, without further dilution, with our printing-inks. With the ordinary filters the red would be reproduced mixed with green. The remedy for this would be to substitute a filter which would cause some action on the negative which is used for the yellow printing, that is, the one ordinarily taken through the blue filter. The negative for the yellow printing, therefore, should be taken on a red sensitive plate, and with a filter that will allow a small action in the red end of the spectrum. Owing to the great luminosity of the yellow, this is an important change, and will, I believe, result in a considerable improvement."

**A DRY ENAMEL PROCESS.**—An admirer of THE INLAND PRINTER sends the following formula for the dry enamel process. It will be found different from the formulas given before in this department:

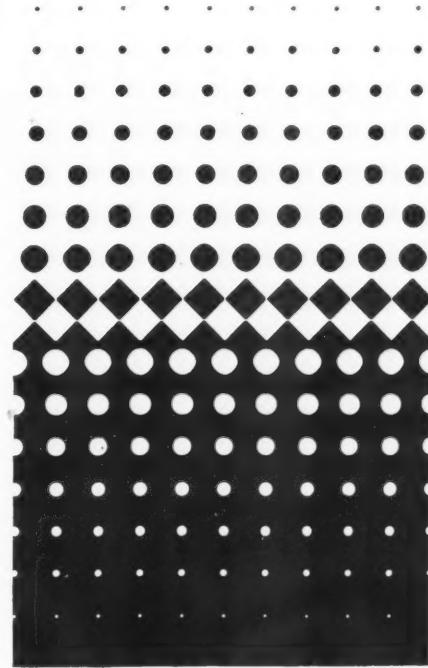
Water .....	15 ounces
Albumen .....	7 ounces
White rock candy.....	½ ounce
Bichromate of ammonia.....	½ ounce
Chromic acid .....	35 grains
Aqua ammonia .....	¾ ounce

Mix the ingredients in the order given above and filter the solution thoroughly. Coat and dry the metal plate with this enamel as usual. To prevent the enamel from sticking to the negative, the latter is rubbed with a little lard on a piece of cotton. The negative and plate should be of the same temperature when put together in the printing-frame. The exposure depends on the negative, and should be from two to three minutes in sunlight, or five to eight minutes in electric light. To develop: Have ready powdered washing soda that has been sifted carefully through cheese-cloth. Rub this powdered soda over the exposed plate in a darkroom, when the powder will be found to adhere to the unexposed parts of the enamel. The atmosphere of the darkroom in which the development is done should not be too dry. It can be moistened by sprinkling the floor with water. When the half-tone image appears completely developed, the enamel is burned in to a dark cherry. While the plate is still hot, plunge it into a tray of cold water and rub away the powder with wet cotton. If the powder should stick to any portion of the surface, some finely powdered salt rubbed on that portion will develop that spot. If readers will kindly send to this department the result of their trials of this formula or suggest improvements in its composition, it will be appreciated.

**A SUBSTITUTE FOR HYDROSULPHURET OF AMMONIA.**—One of the objectionable features of making half-tone or other process negatives is the offensive odor of the hydrosulphuret of ammonia used in completing the intensification of the negative. Process men become accustomed to it and scarcely notice it, but the disagreeable odor permeates the air even to the office, and is sometimes the source of justified complaint from other tenants in the building in which it is used. So general is this nuisance known among photographers, that in England this pungent chemical is called by the alleged Latin word "stinko," while in this country it is termed just plain "stink." It has been found possible to do away with this horrible-smelling hydrosulphuret of ammonia by substituting for it sodium sulphide. This latter chemical comes in lumps, which may be

covered with water in an air-tight bottle until a saturated solution is formed. An ounce of this saturated solution, diluted with ten ounces of water, will be found to give the intense blackness desired in the negative, and without the objectionable yellow stain that so often follows the hydrosulphuret intensification. This diluted solution should also be kept in a well-corked bottle.

**GRADATION IN A HALF-TONE NEGATIVE.**—Arthur Fruwirth has drawn with rule and compass an enlargement of an imaginary half-tone negative to show the mechanical changes that



should take place in the dots in recording gradation of shades from black to white. The reproduction is from *The International Annual of Anthony's Photographic Bulletin*.

**ANOTHER ENAMEL PROCESS FOR ZINC.**—A. J. Newton, in the *Process Photogram*, describes what he terms a cold enamel process for zinc. The feature of his method is the solution for hardening the enamel, thus doing away with the necessity of heating the plate to the high temperature required for burning in. Any of the usual formulas for enamel will, he says, work all right. After printing, the plate is developed in cold water, transferred to another dish containing a strong solution of methyl-violet dye, taken out immediately and development completed under a gentle stream of water. Now comes the point of the process, the use of a hardening bath as follows:

Water .....	1,000 parts
Methylated spirit (wood alcohol).....	100 parts
Ammonium bichromate.....	60 parts
Chromic acid.....	10 parts

This is better not used for a day after making. It turns a dark color and becomes somewhat muddy, but that does not affect its quality. Filtered, it may be in constant use for as long as a month, when it is as well to throw it away and make a new bath. When the bath is new, the plate, after development, is placed in it for about a minute, but as the bath gets older the plate must be left in it for a longer period up to five minutes. After this soaking, the plate is well washed under the tap, otherwise the hardening bath will cause markings which will

show in the etching. The plate is allowed to dry spontaneously or it may be dried by heat, providing it is dried slowly and evenly. Thus far the plate shows the violet stain, and now comes the slight burning-in necessary. The plate is held over the heat until the violet color disappears, or a little further. With a very thin enamel the resist will not hold in burning to a chocolate color. After cooling and spotting, the plate is ready for etching. This enamel can be used on brass as well as for line-etching on zinc, using dragon's-blood to powder up with after the first etching.

MOISTURE ON SCREEN PLATES.—E. McD., Montreal, Canada, writes: "We have much trouble with sweat on the half-tone screen on cold days. When we put the sensitized plate in the holder there is no sweat, but after exposure and we take the

and then polishing it off as completely as possible, there would still be a sufficient film of glycerin left to prevent the condensation of moisture on the glass.

HOURS AND WAGES FOR PHOTOENGRAVERS.—J. G. C., Eau Claire, Wisconsin, wants to know the number of hours photoengravers have to work in large establishments, and the general average of wages paid. *Answer.*—This query was submitted to an officer of the International Photoengravers' Union of North America, who answers that the hours of work and scale of wages vary with different localities; for instance, forty-eight hours constitute a week's work in Philadelphia, fifty hours in Chicago, St. Louis, Baltimore and other cities, while in New York a week's work is fifty-three hours. As to wages, the scale is generally based upon the New York scale,



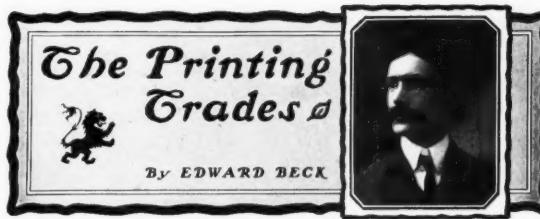
Photo by R. R. Sallows, Goderich, Ont.

HE DON'T LIKE HIS PANTS.

plate out of the plateholder, the screen is sometimes covered all over with sweat. Some days we can not make negatives at all from this trouble. If you can tell us a remedy, please write me at once and we will pay any expense." *Answer.*—Your trouble likely comes from the darkroom and the lightroom not being the same temperature. Usually where there is a large skylight the lightroom is much colder than the darkroom. The consequence of this is that the air inside the camera is much colder than the air in the darkroom, so that when the slide is drawn from the plateholder in the camera the cold air chills the screen and the moisture given off by the wet sensitive plate is condensed upon the screen. One photographer in a cold climate keeps the camera closed as much as possible and keeps bottles of hot water inside the camera. The safer plan would be to raise the temperature of the lightroom. In my own practice, when the lightroom was cold, I found that by rubbing a few drops of glycerin on both sides of the screen

which is for day work \$25 per week, and for night work \$28. On newspapers, where the day is but eight hours, the scale is \$24 per week. Philadelphia, Chicago, St. Louis and other cities have slightly lower scales, but the cost of living and length of working hours in New York make the wages of the New York photoengraver of really less value to him than that of his fellow-workman elsewhere. It might be added that exceptionally skilled workmen in New York are paid more than the scale by the best establishments, who want to retain in their employ the finest workmen.

HEREWITH please find our check for another year of THE INLAND PRINTER. It is a pretty good piece of "office furniture," and the entire force is deeply interested in every issue, frequently referring to back numbers to clinch some argument about their work.—*The Shenango Printing Company, Greenville, Pennsylvania.*



Contributions are solicited to this department from the secretaries of the United Typothetae, the International Typographical Union, the International Printing Pressmen's Union, and the allied trades. It is the purpose to record briefly all the more or less important transactions of these organizations during the month, with such other matters as may be of interest to all concerned.

CLEVELAND PRINTERS LEARNING WISDOM.

A press dispatch from Cleveland, Ohio, says that all the big printing houses of that city, with the exception of the Brooks Company, have united in a mutual protection association and established a clearing-house, through which all competitive work will go. The manager of the clearing-house will act as an inspector to see that unreasonable price-cutting does not occur. The association grew out of a mix-up that developed a few weeks ago when the city asked for bids on a lot of work from a score of firms. The prices varied from \$6.85 to \$20 per thousand in one instance, the reasonable price being about \$9 or \$10. A meeting of the managers was called and it was decided to establish a clearing-house, with M. H. Munhall as manager. Each proprietor who bids on a job is required to file a copy of his bid with Mr. Munhall. The association is in no sense a trust, nor is its primary object the mere advancement of the price of work. It is more for the purpose of correcting certain abuses which have grown up in the trade and are alike injurious to the customer and the printing-house proprietor. It is believed that its effect will be to improve the quality of the work turned out as well as to assure the printer that his honest and carefully prepared estimate will not be underbidden by the competitor who either has not the time or the requisite technical information to correctly estimate the worth of a job, and whose existence is a constant menace to the trade. It will also serve to raise the printer in the estimation of his customer, who, in times past, must have been often led to wonder as to the sanity of the masters of the trade when comparing their widely differing estimates on a given piece of work. The plan of a printers' clearing-house has been found to work well elsewhere and there is no good reason why it should not succeed in Cleveland.

TO ABOLISH "GOVERNMENT BY INJUNCTION."

Congressman Bartlett has a bill before Congress which will bring considerable relief to the trades unions should it become a law, as seems very probable. It provides that in all cases for contempt the accused shall have the right of trial by jury and before another judge than that against whom the alleged contempt has been committed. An exception is made in the cases of contempt in open court, in which case the defendant can be dealt with summarily.

Mr. Bartlett says the purpose of his bill is to check, as far as possible, government by injunction, and to abolish the common custom, now frequently resorted to by employers, of going into court on slight pretext and obtaining sweeping injunctions against their employees and following these up with prosecutions for contempt on the slightest provocation.

STATUS OF UNINCORPORATED SOCIETIES.

The Michigan Supreme Court has sustained a law adopted by the last State Legislature permitting unincorporated companies or societies to be sued or to sue. The law was originally aimed at labor organizations, few of which are organized under the State law. The case in point was that of the Iron Molders'

Union against the United States Heater Company, of Detroit. A strike had been ordered and the company secured an injunction restraining the union from acts of violence or intimidation toward the non-unionists installed in the place of the strikers. In answering the bill the union set up that it was not a legal body capable of suing and being sued, and could not be subjected to a suit at law in any way except individually. The special act providing for bringing unincorporated societies into court was also attacked. The lower court overruled both contentions, and the Supreme Court has sustained the ruling.

LOS ANGELES PRINTERS CELEBRATE.

Franklin's birthday was observed in Los Angeles, California, by a banquet given January 17 to the publishers and employing printers of southern California, at the Women's Clubhouse. C. W. Fleming, the resident manager of the American Type Founders Company, was responsible for the dinner, and when the party broke up it sang "For he's a jolly good fellow," as showing its appreciation of his royal entertainment. About one hundred and fifty people were present. W. A. Spalding acted as toastmaster. Joseph D. Lynch was the first speaker, his topic being "Franklin as a Boy." "Benjamin Franklin, the Man," was responded to by Sydney M. Haskell, of Pomona, in a very able address. Fred L. Alles reviewed Franklin's life as a printer. He raised an objection to the divisions made in the subject. "It is cut up into too short takes," he said, "and every man is compelled to run over and make even." He told of Franklin's resourcefulness, but above all, of the great printer's care that he should send nothing but good work from his establishment. "Franklin, the Editor," was treated by R. H. Hay Chapman, who compared the Pennsylvania *Gazette*, Franklin's first newspaper, with the great newspapers of to-day. "The keynote of his editorial career was love of the truth for truth's sake," said the speaker. B. R. Baumgardt spoke of Franklin as a scientist, and Major Ben C. Truman dealt with Franklin as a statesman. Following these tributes to Franklin, Sam T. Clover spoke for "The Press," and J. P. Baumgardner, of Pasadena, for the Southern California Editorial Association. W. A. Spalding was called on by Mr. Alles to respond to a toast to General Otis.

A PRINTING-OFFICE WHERE THE PRINTERS NEVER GO ON STRIKE.

Will J. Rohr, in a recent number of the *Quad Box*, gives a very interesting account of a ten-minute visit to the printing-office of the Minnesota State prison. The composing-room he found to be scrupulously neat and clean, and the compositors a steady, quiet lot of men and boys.

"Familiar wooden type-stands to the number of five lined the small room, a cabinet backed itself against the wall, and five printers (for the time being) moved about in a respectful and dignified manner, only now and then allowing their eyes to flit about the room as their practiced hand found its way to the boxes in that mechanical manner peculiar to a printer," he says. "Incandescent lamps hung in their accustomed places over the cases and the imposing-stone, a lead and rule case in a handy place, the walls neatly painted and free from the ink daubs of the whilom apprentice and more noisy pictures of his elder admirer of things alleged to be artistic, the whole outfit contained in a room about 12 by 18 in size, windows fronting a spacious courtyard.

"Each and every one in the room was busy, not in the sense of having a dead-line hanging over him, or discharge staring him in the face for incompetency, but in a manner that seemed to betoken an interest in the work in which he was engaged. Perchance it served to occupy the mind as well as the body, and judging from appearances, all were serving to the best of their knowledge and knowhow, the best interests of their employers.

"Ten hours constitute a day's work in the summer months and nine as the days begin to shorten. Punctuality seems to

be a rule that does not cause much trouble, the force appear to be glad when it is time to enter the composing-room in the morning and glad to leave it after their day's work is done."

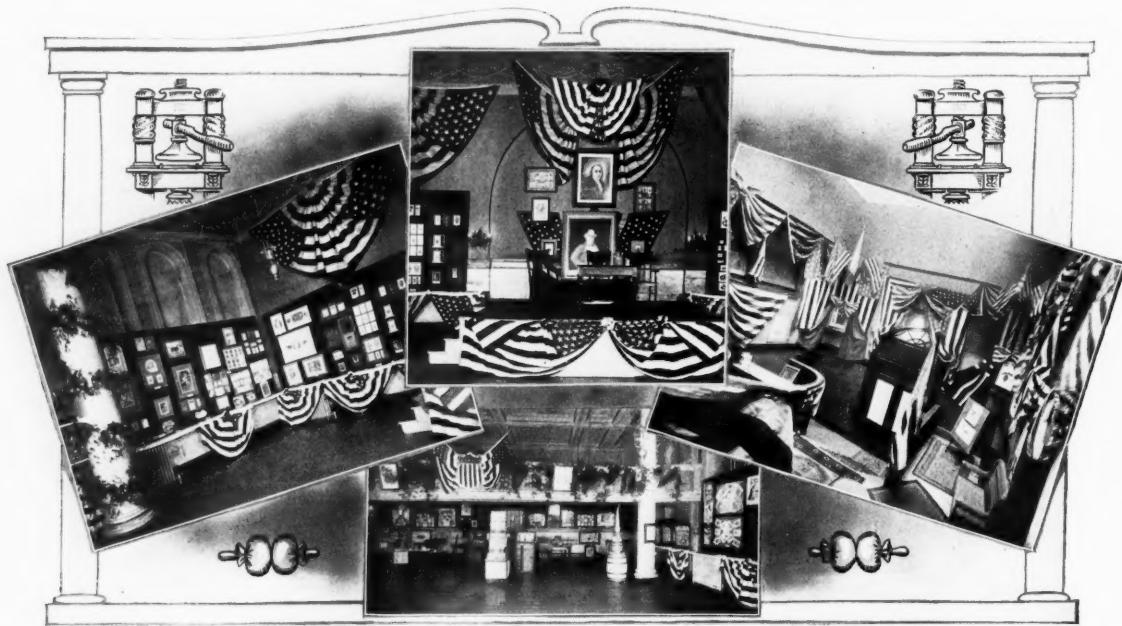
Before leaving he was told that most of the men he saw at work knew nothing about the printers' trade when first received into the prison, but had gained all of their instruction within its walls.

#### THE BRITISH TRADES-UNIONIST HAS A HARD TIME.

Between the charge that the British workman is inferior in skill to his American cousin and the complaint that his trade union is used as a means to curtail his producing capacity and thereby to work harm to his employer, the British workman is having a hard time defending his own these days. Even so conservative a mouthpiece as the London *Times* has been taking a shy at the unfortunate trades-unionist, and the manner in which it is relished may be judged from the way in which

#### FRANKLIN DAY CELEBRATION AT KANSAS CITY.

Instead of giving the usual banquet on Franklin's birthday, Kansas City *Typhothetæ* celebrated the event with an art display of the products of the printing industry, at Lyceum Hall, in that city, on January 27, in conjunction with the Manufacturers' Association of Kansas City. The display was open for three days, and was largely attended. The exhibits consisted of specimens of printing and lithographing by Kansas City firms, appropriately displayed in frames on the walls. Samples of modern books and bookbinding were exhibited, as well as a case of some very old books, a number of them being between two and three hundred years old, and in an excellent state of preservation. The dealers in printers' materials and supplies also made an exhibit. One roller manufacturer had some printers' rollers and composition on exhibition, and also a "gatling gun" in which rollers are cast. An ink manufacturer



THE PRINTING EXHIBIT OF KANSAS CITY *TYPOTHETÆ*.

the *Scottish Typographical Circular* comes back in reply. "The effort of the *Times*," it says, "has been to throw mud at trade-unionism. The practice is as old as trade-unionism itself, and does not gain in quality as the time passes. The trade-unionist is mercifully provided with a broad back and a tolerably thick skin, and it does not in most cases take much effort to wipe off the mud thrown." After emphatically denying that the unions aim to restrict the output of their members, and commenting on the readiness of the average British newspaper to decry the British workman at every opportunity, the writer takes up what he terms "The parrot cry of American superiority." "Surely," he argues, "the editor of the *Times* can not want the British workman to sell the same amount of labor for half the price that his American brother does. Will a grocer sell him two pounds of sugar for the market price of one pound? When the incentive to work quicker is given in the same manner as in the American workshop, it will be time to expect the Briton to follow his example by rolling up his sleeves and bucking up with the best of them. . . . The secret of the whole matter is that Bullion & Co. want big dividends at the expense of the workman, and their tools thus seek to alienate public sympathy from the workman to their own side."

had a very creditable display, showing printing-ink in packages varying in size from a barrel to a quarter-pound tube. Electrotypers and stereotypers, as well as the engraving houses, made a good show. The American Type Founders Company exhibited a case of type and printers' tools. In type it showed the smallest metal type made, namely, 3½-point, and the largest, which was Jenson heavy face, 120-point size, as well as some scripts and italics.

On the evening of the 27th, F. D. Crabbs, president of Kansas City *Typhothetæ*, gave an interesting address, and among the other speakers were Franklin Hudson and W. J. Berkowitz. It is expected that the display will become an annual feature. Several views of the exhibit are here shown.

#### MICHIGAN PRINTING CONTRACT.

The printing contract for the State of Michigan for the next two years has been awarded to the Robert Smith Printing Company, of Lansing, after a spirited contest with the printers' unions of Michigan. The Robert Smith firm held the contract up to two years ago, when it had a falling-out with the Allied Trades Council of Lansing over the nine-hour question. The International Typographical Union induced a new competitor to enter the field, with the result that the Smith Company lost

the contract. The fight was renewed this year, and the State auditors decided—despite the protests of trades-unionists from all over the State—that they could not ignore the Smith Company's bid, which on the entire contract was \$5,500 lower than the nearest competitor. Since its first trouble with the unions, the Smith Company has reduced the hours of its employees to the nine per day required by the union, and it would take but small effort to bring the firm back into the union. In the event that the plant is not unionized, it is probable that a strong effort will be made in the next Legislature to secure the establishment of a State printing-office.

#### TYPOGRAPHICAL UNION NOTES.

BRAZIL (Ind.) union has just achieved a nine-hour day.

ALEXANDRIA (Ind.) union reports an increase in wages of \$1 a week.

BOSTON union has voted down a proposition to employ a salaried organizer.

THE daily papers of Clarksburg, West Virginia, have signed the typographical union scale.

In eight years New York Typographical Union has paid out \$254,328.52 in out-of-work benefits.

MILWAUKEE union has refused to join in a sympathetic strike to help out the bookbinders of that city.

THE George W. Childs memorial fund, of which Jacob Glaser, of Philadelphia, is treasurer, amounts to \$1,761.31.

THE Buffalo *Express*, long at war with the typographical union, has agreed to employ none but union men hereafter.

WAUKEGAN (Wis.) union has increased its scale from \$1 to \$2 a week, in addition to securing a slight reduction in hours.

THE Chicago newspaper publishers and the typographical union of that city have entered into a new contract for one year.

THE council of New Bedford, Massachusetts, has refused to adopt an ordinance requiring the union label on all municipal printing.

THE union printers of North Adams, Massachusetts, have started a crusade to keep all local printing at home, instead of being sent abroad.

MACHINE operators on evening newspapers in Jamestown, New York, have recently been granted an increase in wages from \$12 to \$13.50 per week.

THE new scale of the Indianapolis Typographical Union provides for \$17.40 per week for time hands and 42½ cents per thousand for piece hands.

THE city council of Montreal, Canada, has ordered the union label on all city printing. A canvass of the employing printers found few objectors.

QUINCY (Ill.) union has secured an increase in its weekly newspaper and book and job scale from \$14 to \$15 a week, with price and one-half for overtime.

THE name of the Stereotypers' and Electrotypers' Trade District Union has been changed to the International Stereotypers' and Electrotypers' Union.

THE fifty-second anniversary entertainment and reception of New York union, in aid of its hospital fund, took place January 29, and was a highly successful affair.

A BILL has been introduced in the New York Legislature providing for the establishment of a free training school in lithography and printing in Greater New York.

EDMUND O'CONNELL is chairman, and Thomas F. Crowley secretary, of the Cincinnati committee which will prepare for the golden jubilee of the International Typographical Union.

NEW YORK union printers are fighting a proposition to substitute machine composition for handwork on the city record. It is claimed that three hundred compositors would be displaced by the proposed change.

THE annual election of the International Typographical Union will be held on the third Wednesday in May. Nominations close on March 8. President Lynch and Secretary Bramwood will undoubtedly be reelected, as they well deserve the honor.

MAYOR Low, of New York, has honored Samuel B. Donnelly, former president of the International Typographical Union, with an appointment to the Brooklyn borough school board. Edward Farrell, one of the retiring members, was also a member of the union.

THE new officers of the Photoengravers' District Union, organized under International Typographical Union auspices, are Charles S. Walls, of New York, president; F. J. Mahoney, of San Francisco, vice-president; Donald Frazer, of New York, secretary-treasurer.

THOMAS A. WHALEN has been reappointed superintendent of the municipal printing plant of Boston. There was a little ripple in union circles caused by a report that an unauthorized committee of printers

had waited upon Mayor Collins and represented that Mr. Whalen had the endorsement of Boston Typographical Union. A special meeting of the union was called to investigate the committee's action, but nothing was done.

THE Franklin Typographical Society, of Boston, celebrated Franklin's birthday with a banquet, and had as guests members of the Boston Typothete and the Newspaper Publishers' Association. During the past year the society paid out over \$4,000 in sick and death benefits.

THE music typesetters' trade is said to have fallen into such straits that the printers are now glad to get \$8 to \$12 a week, in place of the \$20 to \$40 they used to command some time ago. Lack of organization is said to be the cause. James H. Martin, of New York, is at the head of an organization intended to bring about an improvement.

ANNOUNCEMENT is made that representatives of the International Typographical Union and of the American Newspaper Publishers' Association have agreed upon an extension and amendment of the present arbitration agreement, which expires on May 1 next, subject to ratification by the association and the executive council of the I. T. U.

THE International Typographical Union has won a victory in the Cook county courts, Chicago, in its contest with the Job Printers' Union of Illinois. The courts held that the label of the Job Printers' Union was an infringement on the International Typographical Union label, and enjoined its use, or any device similar in character. The case will be appealed.

THE *Herald*, of Syracuse, New York, recently celebrated its silver anniversary. Of the printers who have served twenty or more years on the paper are Jeremiah R. Connolly, ad-room foreman, who joined the force in 1877; George A. Jeffery, bank man, 1877; George M. Hughes, stone man, 1877; James S. Gordon, vice-president and assistant manager, 1879.

THE Seattle *Union Record* reports that Dawson City (Klondike) Typographical Union has adopted a new scale, which provides a minimum rate of wages of \$225 a month, or \$1 an hour when the printer is not regularly employed. Machine operators receive \$250 a month, and foremen, heads of departments, job printers on newspapers and ad. men are paid a like sum. Fifty-three hours constitute a week's work.

W. F. PARROTT, one of the proprietors of the Waterloo (Iowa) *Reporter*, was candidate for the postmastership at Waterloo and had strong endorsements for the position. The Typographical Union of Waterloo protested against the appointment, because the *Reporter* office was non-union. A letter written by Representative Henderson intimates that the protest of the union was sufficient to prevent the appointment from being made.

THE *Typographical Journal* calls attention to the decision of Judge Chetlain, of the Circuit Court of Cook county, Illinois, to the effect that persons charged with contempt of court in the violation of injunctions should be entitled to trial by jury. "The decision," comments the *Journal*, "marks the judge as a progressive jurist. It is manifestly improper for the court issuing an injunction to sit in judgment and pass sentence upon those accused of violating its orders. It is seldom that the presiding judge has sufficient strength of character to review the case without allowing his desire to uphold his dignity—as well as his injunction—to bias his judgment."

#### BOOKBINDERS' UNION NOTES.

THE St. Paul Bookbinders' Union gave a successfull ball on January 18.

THE bookbinders of Houston, Texas, have been organized into a union.

THE paper-rulers are still reported on strike at Stuart Bros.' shop in Philadelphia.

THE Women Bindery Workers' Union, of Philadelphia, recently gave a very successful ball.

GALVESTON (Texas) Bookbinders' Union fines members found guilty of patronizing Chinese restaurants.

THE bookbinding trade is reported to be booming in Philadelphia, where most of the shops are working overtime.

THE International Bookbinder says that Congressman Grosvenor, of Ohio, has again introduced the bill providing for the placing of the union label on all Government printing.

AFTER a spirited contest, Washington (D. C.) Bookbinders' Union elected J. L. Feeney president by 317 votes to 167 cast for Thomas Flint. All of the old officers were reelected.

THE Journeymen Bookbinders' Friendly Society, of Philadelphia, which has paid out more than \$25,000 in sick and death benefits, recently celebrated its thirty-sixth anniversary with a banquet.

THE Washington (D. C.) Journeymen's Society, connected with Local Union, No. 4, I. B. O. B., inaugurated the new year with a grand ball and entertainment which proved a highly successful affair.

DESPITE the abrogation of the tripartite agreement by the International Typographical Union, says the *International Bookbinder*, the allied printing trades councils are holding meetings and transacting business as usual. The pressmen and bookbinders will undoubtedly con-

tinue the councils and claim full jurisdiction of the label, no matter what action the printers may see fit to take, it adds.

THE Bookbinders' Union of Indianapolis is making special preparations to entertain the delegates to the annual convention of the International Brotherhood of Bookbinders, which will be held in that city June 9 to 14.

THE Des Moines (Iowa) Bookbinders' Union protests against apprentices being permitted to run ruling machines while the regular ruler is employed in forwarding and finishing. It is claimed that some shops are resorting to this practice as a subterfuge to get an apprentice to take a journeyman's place.

THE *International Bookbinder* prints a very interesting letter from Edward Wagner, who went to Manila to assist in establishing a Government printing-office there. He does not regard the Philippines as a very promising field for skilled American labor, at least for the present. He writes: "There are quite a number of bookbinders here among the natives, and some of them are very fair workmen, but are not able to do the amount of work of an American workman. The best of them can make about \$12 a week, Mexican, or about \$6 American money, so you can see it is not much of a field for American labor. They work nine hours a day and get time and a half for overtime. It has not been decided what the pay will be for native labor, but I do not believe that it will be much of an increase over the scale that is paid here by native firms. . . . We boarded at one of the cheapest hotels we could find here, and it cost \$26.50 a week, or \$100 a month in gold or American money, and they said we got it cheap. Now we are doing light-house-keeping in a room for which we pay \$40 a month in gold. I have received several applications for positions here, but I do not believe it will be suitable for any of our boys in the States, as we can get the natives to work for \$2 a day, Mexican, and they think they are getting big pay. If they should receive any more, they would only work part of the time, as they do not want any more than enough to live on, and to do a little gambling in the evening."

#### FOREIGN NOTES.

CHINA's import of printing-papers last year amounted to \$1,700,000. WORK in the printing trades is reported as dull in Glasgow, Scotland.

TWELVE hundred compositors are reported out of work in London, England, and the trade is generally stagnant.

THE Scottish Typographical Association wants to raise £1,000 for its benevolent fund, and a big bazaar is proposed.

THE Edinburgh (Scotland) Typographic Society is trying to secure a fifty-hour week for its book and job members and an increase of two cents a thousand for composition on weekly newspapers.

PERMISSION has been asked from the Russian Government to establish a printing-plant in St. Petersburg, in which only women will be employed and in which every employee will be a stockholder.

W. S. OGLETHORPE, an operator employed in the office of the *Standard*, Oldham, England, has made a new Linotype record for that country by setting 515,664 ens in thirty-eight hours, an average of 13,570 ens an hour. The type was minion and the measure 14 ems.

DURING the last year, according to the *Stationery World*, 5,000,000 copies of the Bible were printed and issued by the British and Foreign Bible Society. During the nineteenth century 128,000,000 copies were printed and issued by the same society. The books were issued in no less than one hundred different languages.

THE governors of Gordon's College, Aberdeen, Scotland, have set apart rooms for technical education in the art of printing and turned them over to the Typographia of that city. The *Printing World* calls upon the master printers of Aberdeen to join with the members of the Typographia in making the movement a success.

BRITISH newspapers are berating the Government because its postal regulations require that a special stamp must be placed on each separate newspaper or other publication sent abroad. They maintain that this rule practically shuts British publications out of Canada, while American publications, unhampered by such restrictions, find their way into Canada by the thousands.

SIR ARTHUR BALFOUR has been urging upon British trades-unionists the necessity of greater technical knowledge of the trades if the British workman is to hold his own with those abroad. "There was a time," he said in a recent speech, "when in reality theoretical scientific knowledge was practically divorced from manufactures, and from any form of practical industry. That state of things has long passed away, and now the alliance between the most abstruse scientific investigations and the general commercial — the general manufacturing output of the country — is becoming closer and closer."

IS a speech in defense of trades-unionism, before the Young Scots' Society, of Edinburgh, Mr. George N. Barnes denied that restriction of product had any place in trades-unionism. Tracing the history of trades-unionism in Great Britain, he said that from 1802 up to the end of last year, the number of trades-unionists in the British Isles had increased from 1,502,358 to 1,905,166, while the funds of one hundred of the

largest societies had risen from £1,610,000 or 35s. per member, to £3,766,625, or 65s. per head, so that, as the past year had been one of progress for trades-unionism, there might be said to be at present in Great Britain 2,000,000 of trades-unionists.

#### HANDY CASE FOR FILING SAMPLES OF PAPER.

A convenient case for filing samples of paper-stock is shown in the accompanying illustration. It was made by the Yawman & Erbe Manufacturing Company, Rochester, New York, from designs by John T. Ustick, of the Moody & Birmingham Company, Chicago, and is in constant use in their offices. The



A CONVENIENT FILING CASE FOR SAMPLES OF PAPER.

upper portion is divided into eight boxes containing twelve envelope files in each. The boxes are arranged with front to which a handle is attached, and a bottom board set at right angles to the front, carrying a holder for keeping the samples upright. Samples can be kept folded without envelopes, but if kept in the latter they are less liable to become soiled and are more convenient for reference. The lower portion of the case is divided into drawers taking sheets of 25 by 38 paper and less, and six drawers intended for larger sized sheets. Mr. Ustick considers the case a most useful one. There is no patent on it, and other paper-men are at liberty to copy it if they wish.

#### EVERY DEER ITS OWN PHOTOGRAPHER.

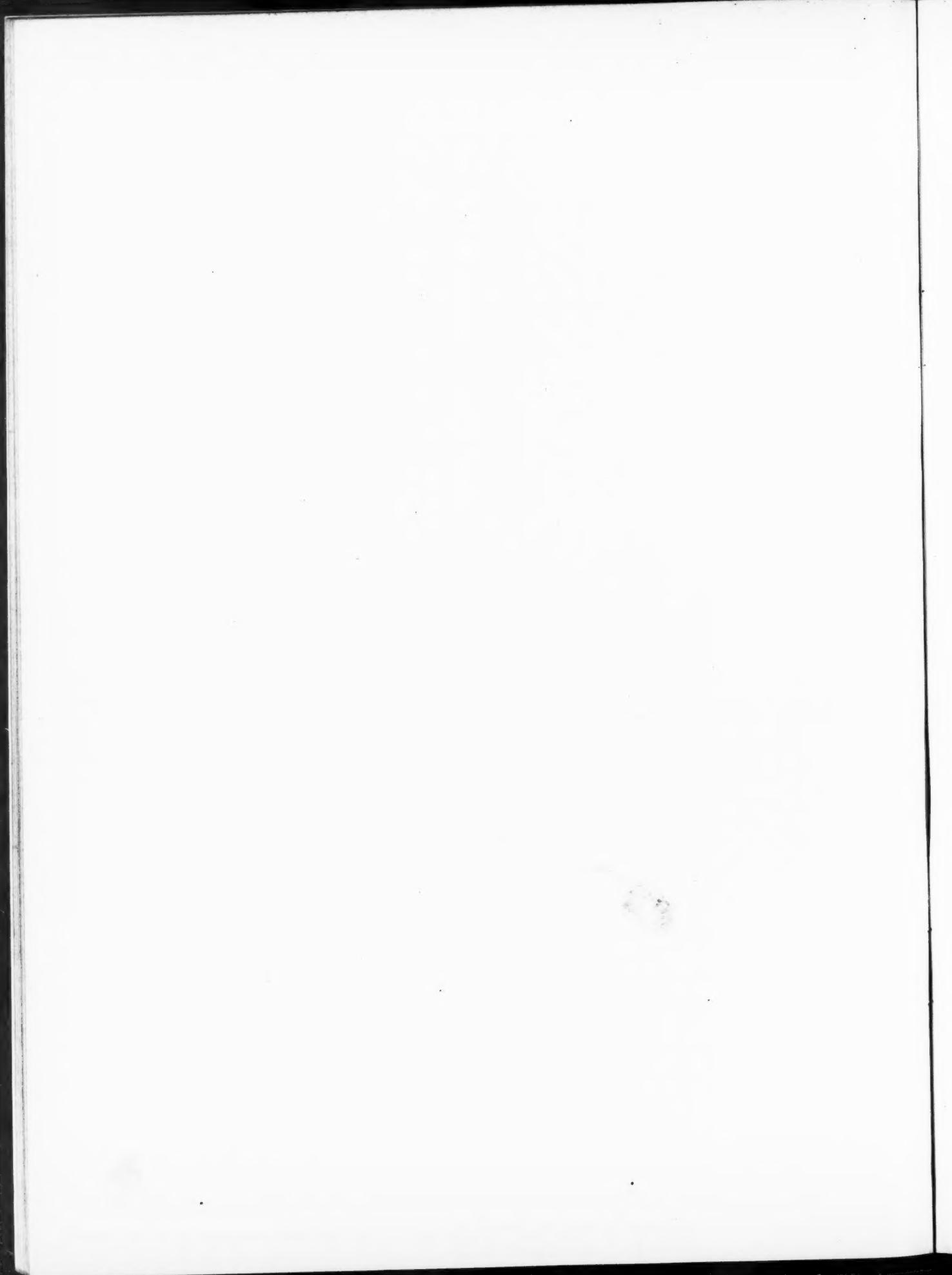
"In 'Hunting with the Camera,' an interesting article in the February *Pearson's*, the photographing of wild animals in their haunts is described by a successful 'hunter.' A variation of snap-shooting the deer is to make the animal photograph itself, either by night or day. The camera is securely fixed to the ground near a place to which the deer or other animals are accustomed to resort. A string is so arranged that the slightest touch upon it suffices to uncover the lens. If the photograph is to be taken at night, a magnesium light is automatically ignited at the same instant. In either case, the intruder is 'taken,' and, when the plates are developed, may turn out to have been anything that runs or crawls or flies. The result, in any case, causes, says Mr. Shiras, 'none of that remorse which comes to every true sportsman, who, when the well-aimed bullet strikes down the quarry, is robbed of much of the pleasures of the pursuit by the dying glance of the innocent and helpless victim.'



REPRODUCTION FROM OIL PAINTING  
THREE-COLOR PROCESS  
ENGRAVED AND PRINTED BY  
THE UNITED STATES COLORTYPE CO.  
DENVER, COLORADO.

### THE OLD DOOR

PRINTED WITH PHOTO CHROMIC COLORS  
MANUFACTURED BY  
THE AULT & WIBORG COMPANY,  
CINCINNATI, NEW YORK, CHICAGO,  
ST. LOUIS, TORONTO, LONDON.



## THE IMPORTANCE OF CHICAGO'S POSTAL SERVICE.\*

BY F. E. COYNE.

THE relation of the Chicago postoffice and Chicago business is so close that every Chicago business man should regard improvement of the postoffice service as part of his business. "Accuracy and dispatch" is emblazoned on the postoffice shield, but the perfection of dispatch depends largely upon the accuracy of the letter-writing public. The Chicago postoffice is a barometer of Chicago's business. Letter-writing is inseparable from commerce. Chicago's postmaster scarcely needs a calendar to tell the month. When he sees upon his desk in the morning the daily statement of work performed, and notes that 700,000 letters went through the canceling machines; that seventy tons of newspapers and magazines, and thirty tons of merchandise were weighed out of the mailing-room, he knows it is August; that the business man is idling. But when the daily report shows above 1,000,000 letters canceled, and ninety tons of second-class and sixty tons of third and fourth class matter handled, he knows that "the frost is on the pumpkin and the fodder's in the shock." When the Money Order Department reports 13,000 transactions a day, the postmaster knows that the languor of summer has struck Chicago's business, but when the transactions approach 20,000, the mail-order houses take \$100,000 a day out of the postoffice cash drawer, and the postmaster knows that Santa Claus is stocking up for Christmas.

The statistics show that the Chicago postoffice makes one error in each 16,500 pieces of mail handled, but a very large per cent of the letters received for delivery in Chicago are either improperly, inadequately or insufficiently addressed.

The Chicago man addresses a letter to "John Doe, 123 Lincoln street, City." He drops it into a street mail box and it falls into the open mouth of an unsealed envelope containing a circular addressed to a house in Omaha. The Omaha man finds it when he opens the circular and drops it into an Omaha mail box. The Omaha postoffice tries to locate John Doe in the "city," the letter being so addressed, but does not find him. The letter finds its grave in the Omaha postoffice general delivery. If it had been addressed "Chicago," instead of "City," it would have reached its destination the day after it was discovered in Omaha.

If possible, post your letters frequently during the day. In the business district we make twenty-six collections daily. I recall an evening when seventeen sacks full of mail were picked up from the floor of the Masonic Temple. Have the office-boy "face up" the letters, to prepare them for the canceling machines. Have him assort them as to States and tie them in bundles.

The Money Order Division of the postoffice evidences not alone the growth of Chicago's business, but the growing favor with which this method of transmitting funds is regarded by business men. When its advantages are considered, the wonder is that any other means are employed in carrying sums of less than \$100.

The money-order business of the Chicago postoffice for the calendar year of 1901 showed 5,774,173 transactions, amounting to \$37,124,139. This does not show so much an increase in the sale of Chicago goods as an increase in the postoffice money-order method of payment for Chicago goods. It has not been long ago that the Chicago merchant, advising his country customers, closed the list with the postoffice order. To-day the money order usually heads the list, and the largest two mail-order houses in Chicago annually send out to their country customers two millions of blank money orders. The value of the postoffice money order arises from the fact that the Gov-

ernment takes the initiative in forcing payment. It does not contemplate ever converting the amount of a money order into the national treasury. If A sends B \$100 by a postal order, he can dismiss the subject from his mind, for if the Government can not find B or induce him to accept the money, it will be returned to A if a two years' search will find him.

The ordinary observer has no adequate conception of the size of the Chicago postoffice. It is not generally known that there are forty-seven branch stations in the different parts of the city, all under the jurisdiction of the postmaster. Many of these branch stations compare, in the volume of business transacted, with some of the chief cities of the United States. For example, the Board of Trade Station, employing fourteen clerks and twenty-six carriers, did a business last year of \$900,000, putting it in the same class with the cities of Pittsburgh and Cleveland. The Monadnock Block Station ranks in the list of postoffices of the country ahead of Milwaukee. The Stock Exchange Station ranks with New Orleans and Denver. In addition to these stations, there are 181 substations, located principally in drug stores, each under the supervision of the postmaster. Some of these substations do a business that compares favorably with large cities.

The weight of second-class matter mailed at the Chicago office during 1901 was 57,797,642 pounds, or about thirteen per cent of all the second-class matter mailed in the United States



Photo by Bentley, N. La Crosse, Wis.

AN ACCIDENT ON THE WAY TO THE FIRE.

These figures mean a daily average of above forty-four tons of matter from the mailing division of the postoffice, and nearly thirty-five tons of newspapers alone sent out on the fast mail trains.

There are now 618 publications entered in the Chicago postoffice as second-class matter. Of these, 111 are printed in some foreign language. There are 32 dailies, 8 semi-weeklies, 238 weeklies, 1 bi-weekly, 25 semi-monthlies, 256 monthlies, 14 bi-monthlies, 1 semi-quarterly and 43 quarterlies. Ninety-nine of them are devoted to trade and commerce, 41 to education, 128 to general news, 21 to general literature and fiction, 28 to medicine and surgery, 143 to religion and charity, 11 to agriculture, 14 to live stock, 7 to law, 10 to finance, 7 to humor, 6 to science, 4 to architecture and 27 to music, art and the drama.

\* Address delivered at annual meeting of Chicago Trade Press Association, January 31, 1902, at the Victoria Hotel, in that city. Mr. Coyne is the postmaster of Chicago.



Communications relating to typesetting by machinery are invited. Querles received before the tenth day of the month will be answered in the next issue. Address all matters pertaining to this department to The Inland Printer Company, 212-214 Monroe street, Chicago.

**SPECIAL NOTICE.**—Operators, operator-machinists and machinists seeking employment or change, are requested to file their names, addresses, preferences, etc., on our list of available employees. Employers are invited to call upon us for competent men in these occupations. Blanks will be sent on request. List furnished free to employers. Address Machine Composition department, THE INLAND PRINTER, being careful to enclose stamp.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

**THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.**—By Frank Evans, Linotype machinist. \$3, postpaid.

**THE LINOTYPE OPERATOR'S COMPANION.**—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. \$1, postpaid.

**THE LINOTYPE MANUAL.**—By Charles Seaward. Gives detailed instruction concerning the proper adjustment and care of the Linotype, fully illustrated. No operator or machinist should be without this valuable book. \$1.50, postpaid.

**PROPER FINGERING OF THE LINOTYPE KEYBOARD.**—By C. H. Cochran. The system set forth in this pamphlet is based on the number of times a given letter or character appears in actual use, together with the position of the most frequently used keys on the Linotype in their relation to the fingers. 10 cents.

**FACSIMILE KEYBOARDS.**—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached giving full information as to manipulation. 25 cents, postpaid.

THE scale for machine operators in Johnstown, New York, has been raised from \$12 to \$13.50.

A LINOTYPE matrix undergoes thirty-two different operations by automatic machinery before completion.

THE Monotype machines used in England have a new attachment added to them which automatically leads the matter set if desired.

THE Dow Composing Machine Company, of Phoenicia, Ulster county, New York, has been incorporated, with a capital stock of \$3,000,000.

NEW YORK TYPOGRAPHICAL UNION, No. 6, has asked Mayor Low to have the *City Record*, the official paper, set by hand instead of by machines.

CLAUDE K. COUSE, late of Dayton, Ohio, now of Indianapolis, Indiana, has again broken the speed record, formerly held by Dan Tew, of Des Moines, Iowa.

THE British manufacturers of the Linotype have established a typefoundry in connection with the Linotype works, and have issued a specimen book showing a number of faces of display and body letter.

THE patents on the Bellows Electric Compositor, which is a slug-casting machine invented by a Cleveland man, have been, it is said, sold to a British syndicate, which will attempt to market it in the near future.

DURING the past month twenty-three Linotype machines have been shipped by the Mergenthaler Company for the establishment of new plants. Twenty-one offices during the same period made additions to their equipments.

HIRAM F. ALBERT, with the Niagara Falls (N. Y.) *Gazette*, writes that he has discovered that Dixon's No. 635 graphite, ground in oil, is better than dry graphite for lubricating space-bands, and that he has practically overcome the "hair-line" or "whiskers" proposition by its use.

GEORGE H. FLINT, manager of the Canadian company which is manufacturing the Linotype in Canada, was in Chicago dur-

ing the month and visited the office of THE INLAND PRINTER. Mr. Flint reports a number of new installations of Linotypes in the Dominion and declares the machines manufactured by his company follow closely the improvements inaugurated by the parent American company.

DAWSON (Alaska) Typographical Union has adopted the following scale for machine operators: Morning, evening or weekly papers, \$250 per month; beginners, \$4.50 per day for first month, \$6 per day for second month, \$7.50 per day for third month, and thereafter to receive the full scale. Fifty-three hours constitute a week's work.

By the terms of the agreement entered into by the printers' union of Germany and the employers' association, the wages of machine operators are placed for the next five years at an increase of 25 per cent above that paid for handwork. The hours will be eight for news and nine for book hands. Piece-work has been abolished since December 31, 1901.

FRANK M. HULL, Linotype machinist-operator in the job department of the South Bend (Ind.) *Tribune*, sends several samples of tabular work done on the machine, which evidence his ability in this line. After explaining that one specimen of unusual merit was turned out by him in five hours' time with but one error in the proof, he modestly concludes: "I claim nothing—I am just a Linotype operator who loves his machine and delights in turning out good work on short notice."

ANOTHER back mold wiper has been disclosed by Asa D. Smith, Linotype machinist of the Worcester (Mass.) *Daily Telegram*. He uses a piece of felt, slightly oiled, and holds it by spring pressure against the back of the mold directly beneath the bearing of the mold disk, and supports the wiper by means of a bracket attached to the framework underneath the pot. He claims to have had it in use on twelve machines for three months in the *Telegram* office and in other offices in Worcester. A patent has been applied for on his device.

**THE COST OF RUNNING A MACHINE.**—E. C. Parker, of St. Louis, Missouri, asks: "Have you any tested figures on the cost of running a two-machine plant, including rent, power, heat, galley boy, proofreading, interest on investment, etc.? Of course, such an estimate would be approximate, but would be a foundation to work on." *Answer.*—Almost all the points on which information is asked are governed entirely by local conditions. Certain expenses are, however, more or less fixed, and can be calculated, as follows:

Interest on \$3,000, at 6 per cent.....	\$180.00
Interest on \$200, extras, 6 per cent.....	12.00
Insurance, \$2,400, at 2 per cent.....	48.00
Gas, 40,000 feet, at \$1 per 1,000.....	40.00
Power, $\frac{1}{4}$ horse.....	50.00
Repairs and renewals.....	25.00
Depreciation, 5 per cent.....	150.00
Interest on 4,000 pounds metal, at \$70, 6 per cent....	16.80
Depreciation of metal.....	40.00

Total expense per year, per machine..... \$561.80

To this must be added the expense of operator, proofreader, galley boy, rent, light, heat, superintendence and its proportion of the cost of running the entire business, all of which vary with the location. Also the item of amount of metal required would depend on the quantity of matter kept standing.

**HOLLOW SLUGS.**—M. L. Lewiston, Montana, writes: "I am operating and caring for a Mergenthaler machine at this point. I spent several months in the Brooklyn factory, but do not remember of ever hearing of the trouble about which I wish to ask. When the metal-pot is full, the machine casts good slugs until I have used just about one ingot of metal out of it; then they are ragged, empty, and full of crevices, in every way having the appearance of slugs that are the result of a foul plunger or well. The slugs are first-class until I have used just about the amount of metal out of the pot as mentioned above. We are using a kerosene burner, and I would

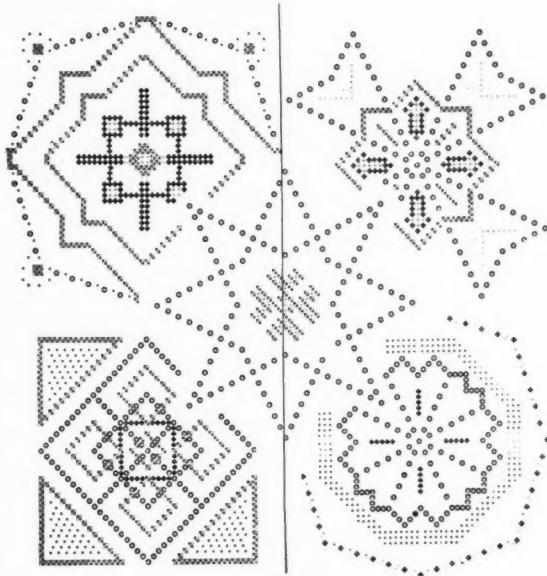
like to know if it is intended that the mouthpiece should be kept heated by that burner alone without any other means, as on the gas burner there are two tubes running up under the mouthpiece for that purpose." *Answer.*—If the plunger in the metal-pot were loose fitting and allowed metal to escape around it as it descended to make a cast, it would result in the conditions you describe. Perhaps the mouthpiece needs reventing to allow the air to escape from the mold cell while casting. We presume, of course, that the metal is at the right temperature—about 550°. The kerosene burner spoken of will heat the mouthpiece without any further means. See that the holes in the mouthpiece center fully on the mold cell. This may be determined by examining bottom of slug.

AN example of what can be done with patience and ingenuity on the Linotype is shown here, reduced in size. W. L. Suydam, of the Hartford (Conn.) *Courant*, submits this specimen of his skill in composing Linotype border matrices in pleasing and intricate combinations, and writes: "This design was set on one of the Hartford *Courant* Linotype machines, no

places have been taken by the mechanical comp. were to learn its manipulation, the economic condition of all would be deplorable. With five men for every situation it would be impossible to maintain any reasonable scale of compensation, as the law of supply and demand is inexorable. Typesetting machinery is costly and it is only by getting the maximum output from it that it can be made a profitable investment, and it is this fact which impels owners of such machinery to hire none but the most proficient operators, or in any event to apprentice only a number sufficient for their own requirements. There are hundreds, perhaps thousands, of printers who are desirous of learning to operate the machine, and it is only the most persevering who will finally succeed.

At the third annual meeting of the Lanston Monotype Corporation, Ltd., held recently in London, England, Mr. H. C. Cust presided and reported steady and distinct progress during the year. The report said that a most unfortunate hitch occurred last winter in the manufacture of machines in America, which very seriously retarded operations. It was trouble with alignment, which affected only half a dozen characters out of the entire font of 225 characters; but, unluckily, those five or six characters were the most important in the alphabet, including such letters as "i" and "l" in the lower-case. The most exhaustive investigations were instituted here, but it was not until the beginning of April that the manufacturers in America discovered the error to lie in the cams of the machine, there having been a mistake made in the calculations. Unluckily, the error had been perpetuated throughout the entire number of machines in process of assembling up to the beginning of April before the mistake was detected, and, in consequence, all of the cams had to be recut and changed, while the machines received up to that time had to be changed in London, the new cams being sent on direct from America, and being reset in the body of the machines. The loss fell directly upon the manufacturers, but the delay was a serious one for the corporation, as it practically prevented them getting into commercial swing until May 1. The final correction of the error had practically removed all troubles connected with the machine itself, and outside of the difficulty experienced in training operatives, progress has been uniform and continuous, and recent letters from America, where the same embarrassing error had to be detected and surmounted, give an equally cheerful account.

**SOME QUERIES FROM THE FAR WEST.**—J. R. T., of Tacoma, Washington, writes: "(1) Will you please tell me what causes letters to fall in on slugs? (2) How is the pot packed? (3) How do you take out crucible to remove accumulation of litharge? (4) Do you think a man who can set twelve galleys brevier on a 10-point slug in seven hours competent to hold a situation on a metropolitan daily? (5) I have set 1,265 lines brevier in four hours, and 204 lines in 34 minutes, off the hook, tending to my own machine. Is that a good record? (6) My expenses on my machine the past two years have been \$28, and the machine has done double time the greater part of that period. Is this an excessive expense bill? (7) Could you tell me about what I should receive per day on a contract to furnish a machine and do the composition for a daily in a country town of five thousand to make sufficient remuneration for myself and machine?" *Answer.*—(1) Insufficient vent of mouthpiece is usually the cause of letters sinking in slugs. (2) The space between the crucible and the pot jacket is filled with magnesia plastic, which is a non-conductor of heat. This is done from the top of the pot, with the cap of the pot removed. This material is also filled in around the throat of the crucible from beneath. (3) It is not advisable to remove crucible to clean out deposit of litharge. This can almost always be done with the mouthpiece removed. If necessary, however, the removal of the pot cap will permit crucible to be taken out. (4) Unquestionably competent. (5) These averages of about eight thousand and six thousand ems per hour are extraordinary on brevier. (6) Your expense bill should be a source of



ORNAMENTAL DESIGNS.

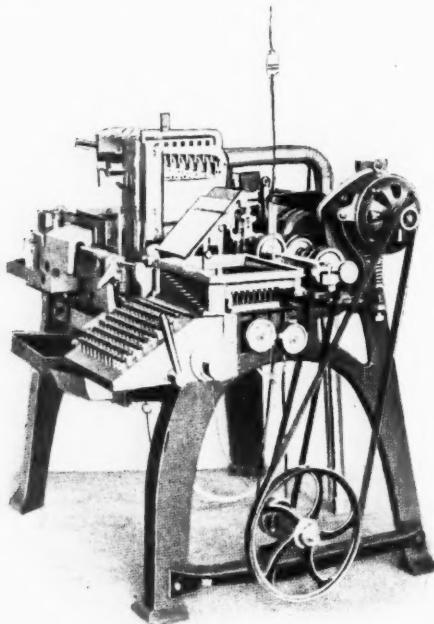
Reproduced from proof of large design set on the Linotype. Reduced two-thirds from original.

mitered or turned lines, just 'dumped' and proved, as you would any lines coming from the machine. It is set on nonpareil slugs, 26½ ems pica, 106 nonpareil lines to a column, both columns joined, forming a square of 53 ems pica wide, 53 ems pica in length. There are 11,544 characters used, including minion, nonpareil, four kinds of border, dashes (—), leaders (.), plus (+), degrees (°) and asterisks (\*); also space-bands and hair spaces. Time of setting, seven hours and ten minutes." The perpendicular line drawn through the center of the design shows where the columns are joined.

**WANTED: A CHANCE TO LEARN.**—C. S. J., Junction City, Iowa, asks a question which has been repeated many times in the past and answered several times in this department. He has had some experience on the machine and wants to know where he can secure an opportunity for practice and ultimately a steady position. To all these queries we are sorry to say we are unable to direct our correspondents to any one who is willing to permit practice on their machines or even employ one who is not thoroughly proficient. As every typesetting machine installed in a printing-office means the displacement of four or five men, the inevitable result is that some of those displaced must seek other means of employment. If all of those whose

gratification and pride. (7) You should receive at least \$1,900 per year on the contract you mention.

FROM the German licensees of the Monoline comes a booklet containing thirty-two pages of testimonials from users of the Monoline machine, beautifully printed, in German, from Monoline slugs, and illustrated with half-tone engravings of this machine. Gustav Fischer & Co. were the original licensees in Germany of the Monoline, and developed the machine to its



THE MONOLINE MACHINE.

present state of perfection in Germany. Recently a corporation has been formed, with large capital and facilities, which have taken over the European patents formerly controlled by Fischer & Co. The half-tone shown herewith is reproduced from the pages of this booklet.

THINKS THE MACHINE IS NOT MADE RIGHT.—L., Milwaukee, Wisconsin, writes: "I wish you would help me out in the trouble I experience with matrices sticking in the channels. I brush out the magazine once a month and clean matrices at the same time by rubbing them on heavy cloth tacked on a board. For more than a year the end letters and some of the caps have failed to come down on the first touch of the key. The machinist tells me that all machines act that way in a more or less degree, owing to the less direct slant of the channels to the right in the magazine. Now, however, a half-dozen of the lower-case letters are beginning to act the same way. The fault does not lie with the cam wheels, as they respond promptly to the touch. The machinist has done some filing on the ears of the matrices, but all to no purpose. I have noticed that there is a slight depression, as if worn, in the channels at the point where the matrices rest just before being released. Might that have anything to do with the cause of the trouble? The machine and matrices are comparatively new, having been in use two and one-half years." *Answer.*—What is needed is a new machinist. All machines do not act that way, unless they are improperly cared for. You might overcome your trouble by adjusting the magazine properly. Throw off the keyboard belts and touch the lower-case e and em dash, these being the extreme keys on the keyboard. Then turn the rollers by hand and see if the keyrod, when it rises, clears the verge 1-32 of an inch. If not, adjust the height of the magazine by means of the two large screws on which it rests until this clearance is

obtained. It is not usually necessary to clean matrices as often as you mention, once in six or eight months being enough if rightly done. The slight depression you notice will not cause the matrices to stick.

EXPIRING LINOTYPE PATENTS.—The Macon *Telegraph*, Macon, Georgia, writes: "Can you give us any information as to the date of expiration of vital patents on the Linotype? We mean by 'vital' patents, those which prevent the introduction of a formidable rival. What machine besides the Linotype is most generally used? How many kinds of typesetting machines are in use now, and what are they?" *Answer.*—The most important Linotype patent which will expire shortly is that of May 12, 1885. The principal claim of this patent is the invention of a combined assembling, casting and distributing machine. Under it was manufactured the first Linotype machine put into commercial use, obsolete and abandoned now. The Schuckers justifier patent, which is owned by the Mergenthaler Linotype Company, still has seven years to run, and apparently controls the slug-casting situation. This patent involves the use of a double-wedge spaceband. The late improvements in the Linotype, dating from 1890, without which no Linotype would be commercially acceptable, still further prolong the monopoly. There are besides the Linotype at present in use in this country, the Unitype, a typesetting and distributing machine; the Monotype, an individual type casting and setting machine, and the Empire, a typesetting machine with a separate distributor; a few Typographs are also in use. A number of other machines are also in process of manufacture, but are not actually on the market as yet. The Monoline is being manufactured and sold in Canada.

#### PATENTS.

Frank McClintock, of Mount Vernon, New York, has assigned to the Empire Machine Corporation, of New Jersey, a mechanical justifier for lines of type. Temporary wedge spacers are introduced in the type lines, to be later automatically removed and permanent type space of proper thickness inserted. The patent is No. 693,145.

The Alden Type Machine Company, through A. A. Low and Albert Breakey, has patented a type distributing apparatus, No. 692,883. Distribution is accomplished by means of specially nicked type and the patent covers a system of feelers for controlling distribution.

Alfred Bean, of Guildford, England, has assigned to the Mergenthaler Linotype Company, of New York, patent No. 691,583, covering a mechanism for enabling an operator to bring down the matrices for such a word as "Wanted" with a single manipulation. This is done by throwing into action a rotating barrel having pins on its surface which successively engage the escapements in the keyboard.

Patent No. 690,707, by Philip T. Dodge, president of the Linotype Company, relates to mechanism for the Junior Linotype. It is an arrangement to permit convenient removal of the matrices at the point of composing to make corrections, etc., before casting.

M. P. Freebey, of Los Angeles, California, has invented an adjustable mold for Linotypes and similar machines. It is patented as No. 692,183, and affords a simple means of producing half-measure slugs in newspaper work.

The Mergenthaler Linotype Company, of New York, is the owner of patent No. 691,685, by M. H. Whittaker, of Salford, England, covering a means of inserting column rules in tabular work produced on the machine. A matrix having a projection which enters the mold cell is assembled between the figure columns. This projection produces a slot in the slugs into which brass rules of proper height may be inserted.

A means for producing fudge or late-news Linotype slugs is shown in patent No. 691,615, by R. C. Elliott and Charles Hollowell, of Broadheath, England. It is assigned to the Mergenthaler Linotype Company.

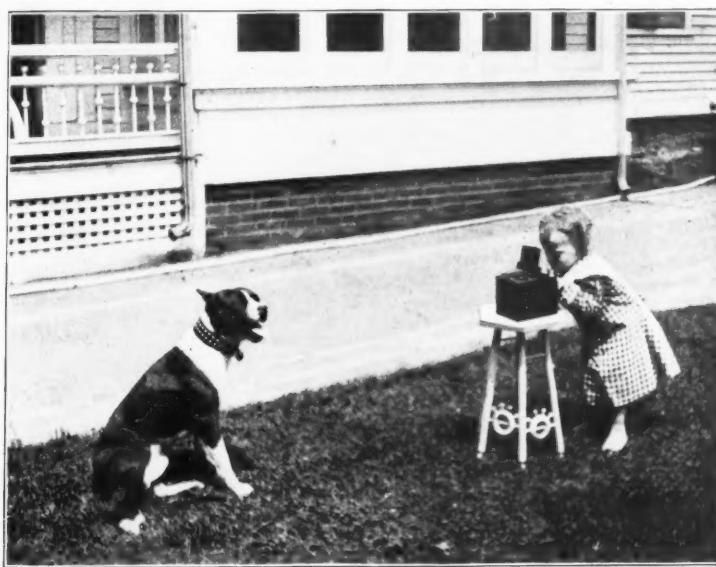
## THE VALUE OF PHOTOGRAPHY TO THE TRADE-PAPER PUBLISHER.\*

BY F. DUNDAS TODD.

At the very outset I wish to be clearly understood that I do not pose as the publisher of a trade paper, although my publication is devoted to the interests of a particular industry, for a photographic journal caters perhaps more to those who follow the art as a hobby than it does to those who follow it as a profession. It is not news that my readers want, but information; while in the case of many, if not most of you gentlemen, your readers are very much interested in current prices and other news items which it is to their advantage to know. It is not, therefore, as a publisher of a trade paper to publishers of other trade papers that I am talking to you now, but rather as one interested in photography, speaking to those who are more or less interested in the same art

ought to have, and that, having discovered what they desired, it was necessary for me to give them the very best of its kind that I could secure, either for love or money. I found that the free sample copy was a very poor means of securing new business, and at the same time it was a very expensive one, so I dropped this free distribution of my wares and took the money that I expended in this direction and invested it in providing far better matter for my reading pages, and the moment I did that I began to progress.

The next thing I found was that my readers did not care for general articles on photographic subjects, but they preferred things that were specific, those that told them how to do things. When considering an article for my journal I ask myself three questions regarding it. First, is it practical? Second, does it tell how to do something that my readers want to know? Third, would the average reader be able to understand it if it were printed? and if the answer is "yes" to all



A WILLING SUBJECT.

because of their business needs. I have had the opportunity of glancing through a few of the journals lying on the table, and I find most of them contain a considerable number of illustrations which are reproduced from actual photographs and which are prepared either by the half-tone or line-etching process, both of which are dependent upon photography for their existence.

Perhaps, to make my purpose clear, it might be wise for me to digress a moment and tell you something of my experience in journalism. When I took hold of my journal, I was a perfect child in business, having had absolutely no commercial experience, and so I did very many foolish things, and learned most of what I know by hard experience and by the spending of a very considerable amount of money. For instance, I learned that the first essential to success was to provide my readers with what they wanted, not with what I thought they

of these questions, then it is published. I find that good, clear drawings are of immense value, and so practically every article that I print is accompanied by illustrations.

But, furthermore, I find that the reading public is fond of pictures, for their own sake. I got my first ideas on this phase of journalism from the *Strand Magazine*, a journal that I have read since the first number. I noticed that no matter where you open up the *Strand* your eye at once catches a picture, and, seeing that this is a very successful publication, I thought its example would be a wise one to follow, and so there appears a picture on at least every second page of *The Photo-Beacon*, so that no matter where the reader opens it his eye will be attracted. But any old thing in the way of an illustration will not do, because the *tasté* of the public is rising fast these days. You gentlemen must not forget that whether your paper goes to farmer, sheep owner, baker, tailor, miller, blacksmith or engineer, that it is not the only publication your subscriber receives, for such popular magazines as *Munsey's*, *McClure's*, *Pearson's*, *The Strand* and such journals as my own go to the

\* Address delivered before the Chicago Trade Press Association, January 31, 1902. Mr. Todd is the editor of *The Photo-Beacon*, the leading photographic journal of America.

very same individual. Each of these are beautifully illustrated, not merely in the quality of the technical work, but in the artistic arrangement of the pictorial matter, and therefore, month by month, your readers' tastes are being elevated, and you therefore can not afford to put illustrations in your journals that are far inferior in pictorial merit to those that reach your readers from other sources. I may as well be frank with you as not, and tell you very plainly that while looking through the journals in the room I was impressed with the idea that, pictorially, the illustrations in most of them are best described by the very popular term, "rotten." Practically all of them were devoid of the least merit in composition and in light and shade. And, therefore, as a simple business proposition, it is up to you, gentlemen, to learn a few of the elementary pictorial principles, in order that you may know when work is good and when it is not.

You will, perhaps, find the study of photography the simplest means of attaining this desired end. In fact, if you go far enough you will discover that photography, when properly gone into, is practically a college education in itself. Once you have mastered the elementary technic of the art, and this should not take much over a couple of months, you will be insensibly led in the study of composition and light and shade. As a beginning to these, I may devote with advantage a few minutes to the enunciation of the principle underlying all pictorial work. It is practically summed up in the one word, "variety." We human beings demand a change. Much as we have enjoyed the excellent spread that has been placed before us to-night by the caterer, we would simply hate to have to eat the same viands every night for six successive weeks, and we would be apt, sooner or later, to break away and feast on plain bread and butter. In a picture we look instinctively for variety. To an artist a piece of white paper is simply an area with possibilities, and he knows that he must subdivide his space into a number of smaller ones, each of which will be different in size and outline from all the others. And the bounding line must show variety in direction and in character, and at the same time, when followed from beginning to end, the transition must be agreeable. The same idea applies to the problem of light and shade. Ordinarily, the masses of light and of shadow coincide with the space determined by the boundary lines of the figures or objects, but the more subtlety of gradation there is in the mass of light or of shade the more pleasing it is to the eye; that is to say, it is the variety that gives the pleasure, while the principal masses, as a rule, must blend very easily into each other. The element of color does not fall within consideration of the average publisher, as his efforts are limited to pictures in black and white, but it is variety that produces the satisfaction we have on looking on a painting, for here we have the endless possibilities from one end of the spectrum to the other.

Possessed of this pictorial germ, I would advise every one of you to go through the illustrations in the various magazines that come to your hand, and go over each and try to analyze it into its masses so as to understand the conception of spacing or arrangement that influenced the artist, and then follow up the idea by analyzing the light and shade effects. One of the most profitable subjects that I have found for such study as this is the series of illustrations that appear weekly in the *Daily News* by Mr. Richardson, who spoke so interestingly in the earlier part of the evening. I find it takes me nearly half an hour to go over one of his sketches, and I consider it to be one of the most profitable half hours that I spend in the course of the week.

I noticed that you all listened with extreme interest to Mr. Shilling's paper on half-tone work, in which he recounted the thousand and one obstacles that the engraver had to contend with in order to produce what he defined as a perfect printing-plate, but engravers have their ideals just as you all have, and a few years ago I found that their ideal and mine did not agree.

In their estimation, a first-class printing-plate was one that was full of great contrasts between the high lights and the shadows, but what I wanted was perfect rendering of the middle tones as well, and I can assure you I had a weary fight for a number of years trying to educate them up to my standard, and I think if you compare the work of to-day with that of even so recent a time as three years ago, you will find that the engraver does more justice to color values now than he used to do.

#### WATER-MARKING HAND-MADE PAPER.

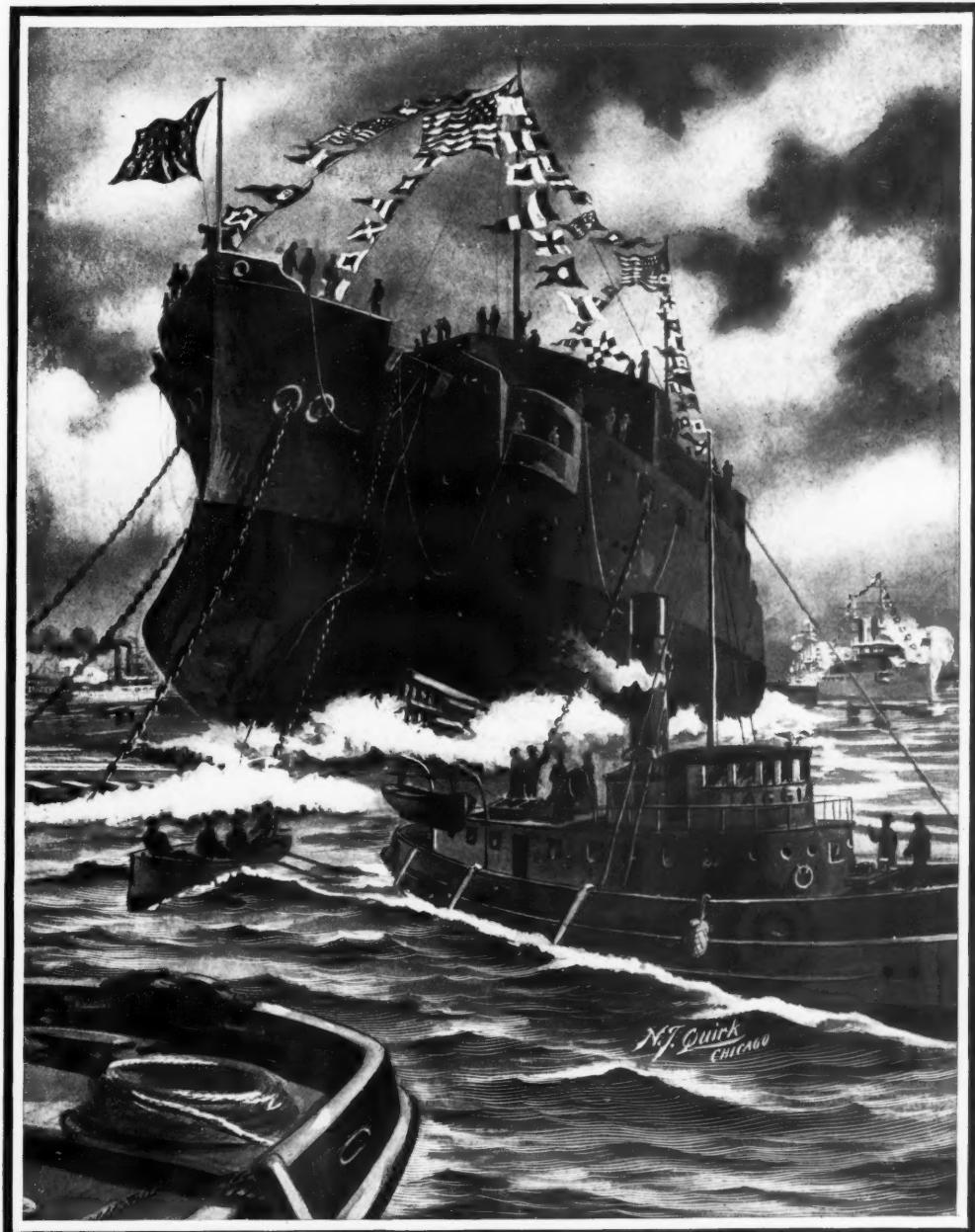
An invention has been patented in England by Ant. and G. B. Fornari, papermakers, of Fabriano, Italy, which relates to the manufacture of hand-made paper with filigrees or water-marks, and has for its object a new method of forming the filigrees or water-marks in the same color or in a different color from that of the paper in such a manner that they are only visible when looking through the paper, this kind of filigreed paper being specially suitable for making bank-notes, bills and the like. The invention consists in making each sheet of two layers of paper and in inserting between them a third



Photo by A. M. Smith, Crawfordsville, Ind.

"NO ONE CAN HARM ME."

layer of white or colored paper of any desired design, such third sheet constituting the filigree or water-mark, which can only be seen by transparency or when the paper is held against the light. In the first place there is produced, according to the usual method of making hand-made paper, one layer of paper which is arranged over a sheet of felt, and the patentees then proceed to make the filigree or water-mark as follows: A base is provided with a network as is commonly practiced in the manufacture of paper. Over this frame is placed a frame, in the compact surface of which is cut out the design which is to constitute the filigree or water-mark, the network being in close contact with plate, and being only exposed at the point where the plate has been cut out so as to show the design which it is desired to produce in filigree. The frames are fastened to the board or base by means of screws or otherwise. The whole is then placed in a tank of white or colored paste or pulp, and as the pulp only deposits upon the uncovered network, the water sliding over it, a sheet of paper is thus produced cut out in the required design. Such design is then removed from the matrix and arranged over the sheet of paper previously deposited upon the felt, and another sheet like the first is then placed over it, the three layers forming one sheet of paper. It will thus be understood that in this way it is easy to produce paper with any design in filigree or water-mark, which is only visible by looking through the sheet against a light.—*Geyer's Stationer*.



LAUNCH OF THE UNITED STATES BATTLESHIP "MISSOURI."

NEWPORT NEWS, DECEMBER 28, 1901.

An interesting event to the Louisiana Purchase Exposition Commission. Vessel will be completed when St. Louis Fair opens.  
From a drawing by Nicholas J. Quirk, by courtesy of Chicago *Inter Ocean*.



THE INLAND TYPE FOUNDRY'S NEW HOME.

- 1.— Casting spaces and quads.
- 2.— Battery room.
- 3.— Section of hand-casting department.
- 4.— View in fitting department.
- 5.— General view of typecasting department.
- 6.— Automatic typecasting department.
- 7.— The printing-office.

- 8.— Metal-mixing room.
- 9.— View in laying-on room.
- 10.— Setting and dressing department.
- 11.— Matrix vault.
- 12.— View in laying-on room.
- 13.— Rubbing and finishing the type.

## THE INLAND TYPE FOUNDRY'S NEW HOME.



THE expression, "nothing succeeds like success," has never been more thoroughly exemplified than in the career of the Inland Type Foundry, St. Louis, Missouri. Not only has wonderful progress marked the existence of this establishment, but a degree of success has been achieved that even its founders scarcely dreamed of. The "standard-line-unit-set" idea has won the day, and the doubters who believed at the start that too much stress was being laid on this feature, now acknowledge the wisdom of the plan, and concede the many advantages of the system. Compelled by the growth of its business to make a number of moves and several additions to its plant, the foundry at last occupies a structure adequate to its present needs and in keeping with its dignity and the character of its output. How long the building will answer is a question. At the present rate of increase in business some are inclined to think that even these mammoth quarters will be crowded at a not far distant day.

The removal to the magnificent building at the corner of Twelfth and Locust streets marks so important an era in the foundry's life that it deserves more than passing mention and picturing. Viewed from the outside the building at once impresses one by its solidity, architectural beauty and size, and a glance through the interior only emphasizes the good impression. Situated on the corner, where light on three sides is assured for all time, and having a low building on the other side, which also permits of ample light on the fourth side, the location is an ideal one. Add to this a number of features such as strictly fireproof construction, fine elevator service, excellent shipping facilities and other advantages so important in an up-to-date typefounding establishment, and a combination is secured which is seldom seen in this line of trade. The building is 86 by 100 feet in size, seven stories and basement, giving over sixty-five thousand square feet of floor space, exclusive of the room under the sidewalk in the basement.

When asked the secret of the success of the house, the general manager of the company replied: "I attribute it to three things—giving people nothing but the best goods, furnishing prompt service, and advertising properly." That the Inland Type Foundry has done all of these things no one can deny. Perhaps this is why it now occupies a model building and has better facilities than ever for serving its customers satisfactorily. However this may be, a brief account of the new home of this infant prodigy in the typefounding business may not be uninteresting. Those who accepted the invitation of the proprietors to visit the plant on Franklin's birthday, and people who have seen it since, may not be so eager to learn what THE INLAND PRINTER has to say about it, but for the benefit of others a short account will be welcome.

The general offices on the ground floor have a handsome appearance. All the woodwork, including desks, chairs, cabinets and partitions, is of oak, finished in Flemish. The walls are painted a rich red, and the chairs covered with red leather exactly matching the walls. Even the blotters, curtains and ornaments are of this same tint. All metalwork, such as the electric fixtures, the grille work on the cashier's and book-keeper's offices, and the signs which indicate the occupant of each desk and office, are finished in brushed brass. On the floors are handsome Turkish rugs, and in the windows are large jardinières filled with flowering plants, ferns and palms. The general offices are about 40 by 80 feet, and, while large and commodious, are filled with desks at which are working busy people. Every modern labor-saving appliance in the way of filing devices, etc., can be found here. The card systems alone are worth a day's study. We doubt whether handsomer

offices can be found in any commercial institution in this country. A noticeable feature is the fact that the offices are entirely cut off from the rest of the floor by a fireproof wall. Even the handsome toilet-rooms for men and women are outside this partition and can be reached only through glass doors. On the walls are a few handsome pictures, but no business notices or ugly posters. In fact, with the sole exception of THE INLAND PRINTER calendar, not a single bit of advertising matter can be seen.

On entering the general offices through the vestibule the visitor is met by a neatly uniformed usher, ready to give information or refer him to the proper party to expedite his business. Should he desire to see the manager he is shown into the private office of this gentleman. The furniture in this room is hand-made, of a peculiar heavy and handsome pattern. The leaded glass bookcases are filled with volumes of rare value devoted to the printing art, and the quiet harmony of everything can not fail to impress the caller with the high quality of the plant and the good taste of those who conduct it. Immediately adjoining this room is that of the president of the institution. On the same floor are the warerooms, finished like all the rest of the building, in golden oak. In these warerooms are long rows of type shelving constructed in a novel manner, with adjustable doors, somewhat like those in sectional bookcases. This arrangement keeps the packages clean, as the compartments are entirely dustproof. Here are also located the shipping and receiving departments, entirely cut off from the other parts of the business. This arrangement keeps the office clean and free from noise. In the rear



THE INLAND TYPE FOUNDRY'S NEW HOME.

is the entrance for the employees in the manufacturing department. They enter through a special door of their own, and either pass up by the staircase or use the elevator provided for their convenience. As they do not pass through the office, there is no noise or confusion at the time they arrive and leave.

The visitor who wishes to go through the foundry steps into one of the rapidly moving elevators and alights at the fourth floor. Here are located the engraving and matrix departments. The designing of a new type face, making the matrices, fitting, casting and finishing, and all other details, require

far more time than the average printer thinks. After a letter is decided upon, many modifications are made before it finally passes muster and is ready for reproduction in various sizes. The foundry aims to get out all its faces in all of the useful sizes. When a face is designed it is often brought out in italic, extended, full face, condensed and extra condensed as well, thus insuring designs which are harmonious and will work well together. This requires an immense amount of work; more, in fact, than the founders ever get credit for. To the uninitiated, a visit to the engraving department is of prime interest. Entering the room, one



THE PROPRIETORS OF THE INLAND TYPE FOUNDRY.

Carl Schraubstadter, Secretary and Manager.  
Wm. A. Schraubstadter, President. Oswald Schraubstadter, Vice-President.

finds a great number of workmen engaged at the benches, some designing, some cutting patterns, some operating the pantograph machines which cut the letters with wonderful exactness from the large patterns in all the different sizes. So perfect must be the product that the ordinary copper matrices will not answer, as the hard metal used in casting the type melts at so high a temperature that a copper matrix would burn out in short order. To overcome this, all matrices are made of nickel; that is, the part immediately surrounding the sunken portion where the letter is cast is of this metal, the balance being of copper. A short distance from the engraving department is the battery-room, with its granitoid floor and a number of ingenious contrivances for depositing metal. A little further on is the matrix making and fitting department, where the engraved type is turned into accurate matrices. This is most exacting work. The matrix-fitter must not only finish his work so that the type is absolutely accurate in height, line and width, but must have judgment and good taste, so that when the letters are put together the spacing will be right in every respect. On this floor are also located the brass rule, lead and slug department. This is a most interesting branch of the business. All the machinery in this department has been built by the foundry from its own designs, and every detail of the work is carefully looked after. Here also are made the copper and brass thin spaces which have proven such a blessing to the modern printer.

Again taking the elevator and passing from the fourth floor to the seventh, we come into the metal-mixing room. To the casual observer it may not appear to be a very important department of the typefounding business, but much thought and scientific research are required in this part of the work, for on the quality of the metal the reputation of a foundry often stands or falls. As every one at all familiar with the making of type knows, four metals are used for this purpose—lead, tin, antimony and copper. To turn out a product suitable to the exacting requirements of the modern

printer is a problem of no small magnitude. The metal must not only be mixed in the right proportions, but must be melted in a certain order and at a certain temperature to produce type having all the good qualities expected of standard-line-unit-set material. Perfection in this part of the work has been attained only after years of painstaking study and investigation, and the type output of this concern can be depended upon in this respect. Most of the raw material is stored in the basement, but in this room it is constantly being mixed and stored in special cabinets from which the caster supplies his wants. All type is cast from new metal, mixed with absolute accuracy, and the only use to which old metal can be put is to cast spaces and quads and metal furniture.

On this floor is also the main casting-room. A view of this is something inspiring. On each side of the room can be seen row after row of casting machines, with busy operators and attendants. The casting machines are built differently in some respects from those generally in use. In the first place they are much heavier, and are constructed on solid pillars so that vibration is entirely done away with. The machines are kept in first-class condition, each looking as though it were new. Another feature is the electric motors attached to each machine, doing away with all belting, shafting and consequent dirt and grease. Instead of the mass of belting and pipes often seen, the upper portion of this story is entirely clear and free. Back of each machine are three sets of pipes—one for supplying the gas fuel, another for the blast of cold air which cools the mold and enables the machines to run at an increased speed, and a third connected with enormous exhaust fans which carry away all the smoke and fumes of the molten metal. Over 30,000 cubic feet of pure air is supplied to and carried from the machine every minute. This arrangement of pipes gives a businesslike and attractive appearance to the room and permits of an unobstructed view by the foreman of every workman and each machine. With the knowledge that the Inland has, with such machines, such workmen and such material, one begins to comprehend why its product is of the highest grade. On this floor are also located the vaults which contain the molds and dies, and the department for keeping the molds and machines in perfect order, a small army of experts being required for this work alone. Molds are made of hardened steel and are finished with the highest degree of accuracy. Special measurement tools enable the workmen to measure a shortcoming of 1-10,000 part of an inch, and if the discrepancy is a little more than this it is often sufficient to reject the mold. The gas forges for hardening the steel used in this department as well as the other special tools, give results which can not be obtained in any other manner.

Passing to the sixth floor, below, one of the first things that attracts the attention is the office of the type department. Connected with this is the matrix vault, in which, properly arranged so that they can be gotten at in a moment's notice, are the matrices of the foundry. These constitute the concern's wealth. Over 75,000 matrices, valued at more than \$150,000, each for a different letter or character, and all modern and up to date, being produced within the last eight years, are located in the little iron drawers. These important adjuncts to the typefounding business are very carefully looked after. A receipt is taken for every matrix which goes out to the workmen, and it is carefully checked up on its return. On this floor are employed over one hundred girls, most of them setting the type on long sticks, preparatory to passing them into the dresser's hands. Here is also the kerning department, in which the overhanging letters are finished before being set up. At the windows may be seen the dressers, who groove the type, finish the body and afterward examine each separate character under a strong magnifying glass, rejecting all imperfect letters. Constantly passing among these people are the inspectors, who overlook the work, check it up and make sure that no defective work goes out. Instead of gauging type to hand casts, every matrix has its exact width in points stamped

thereon, and the scheme, or caster's directions, has these widths also entered on it. Each caster, dresser and inspector has his own set of accurate hardened steel dies and measuring tools, and is required to gauge the type for height, line, body and width. In dies and measuring tools the Inland's equipment is unusually complete.

In one corner of the fifth story, situated where all important work on that floor can be easily observed, are the offices of the manufacturing department. Here are a large number of clerks busily engaged in keeping track of the work and entering the results in the numerous card systems which are peculiar to this concern. Partitioned off from the rest of the room is the private office of Mr. W. A. Schraubstadter, the head of the manufacturing department and the president of the company. Mr. Schraubstadter also has an office on the ground floor, but he is to be found oftener in his up-stairs

accordance with the schemes furnished them, and take off row after row into the galleys provided for the purpose. The work is all done with absolute system, and the printer is impressed with the fact that it is almost impossible to make an error or omission in putting up a font by this system. On this floor the girls have a lunchroom and reading-room, a feature not found in many manufacturing establishments. Special people are provided to look out for their comfort and convenience during the day.

On the fourth floor is a department interesting to the printer. This is the printing-office, presided over by Mr. N. J. Werner. Here we have the usual order and neatness which characterizes the entire foundry, but, if anything, it seems even better in this regard. Perhaps this is because one is accustomed to see so many print-shops where scraps lie on the floor, where cases are unlabeled, and where slugs, racks and



THE INLAND TYPE FOUNDRY'S NEW HOME.

1.—William A. Schraubstadter's private office in manufacturing department.  
2.—Carl Schraubstadter's private office on main floor.

3.—General view of main office, ground floor.  
4.—System of letter filing.  
5.—A view of warrooms on the main floor.

sanctum, for he can there direct to better advantage the many exacting details of manufacturing and consult with the foremen of the various departments in reference to the work in hand. It is here that the feasibility of bringing out new typefaces is discussed and decided upon, where the building of special machinery is planned and arranged for, where department heads are called into consultation when an important requisition for material is to be filled, or where unusual care or speed is required in the execution of an order. It is the head center, in fact, of the manufacturing details, the place to which those who have made promises to customers must look when it is necessary to carry out some particular order. The private telephone system places each one of the clerks, as well as Mr. Schraubstadter, in instant communication with every one in the building.

On the fifth floor is also the laying-on department where the body fonts which are finished in the upper stories are divided up and put into packages. Here a small army of bright and active girls open the packages, lay them on long tables, in

cabinets are in disorder. However this may be, the office now described certainly is subject to no such criticism. Several presses, a paper-cutter, and other machinery, besides cabinets, stones, furniture and all the type the most ambitious "comp." could wish for, are here to be found, looking as if they were new and on exhibition, though it is evident from the number of busy people employed in this department that the material is put there for work and not for show. Adjoining the printing-office is the stockroom, an entirely separate apartment, where are kept all the various kinds of paper and cardboard needed to supply the office. The Inland Type Foundry believes in printer's ink, and the amount of printing required is enormous; blanks, labels, envelopes, circulars, etc., as well as the specimen sheets, and even that neatly printed monthly, *The Practical Printer*, being printed here.

On the third floor are located the machine shops where all the machinery used in the casting and other departments is built. A corner is divided off for the drafting-room; and, like all other departments, this has its office, with full equip-

ment of clerks. Here also are the woodworking and pattern-making shops, with every modern woodworking tool, and a complement of bright-faced men at work.

On the second we find the stockroom, where presses, cases, stands, cabinets and miscellaneous printing material are kept. Here also is the surplus stock of roman type boxed and ready for shipment, as well as the electrotype and stereotype machinery which this house builds as one of its numerous specialties. A corner of this floor is divided off as a lunchroom for men, provided with the necessary chairs and tables, and a library supplied with books, papers and other reading matter. In this room, during lunch hour, the men are permitted to smoke, under certain restrictions.

The ground floor we have already described, but on passing to the basement, we see another large stockroom where are piled tiers and tiers of boxes filled with weight fonts of type.

in case some unlooked-for accident should prevent the regular plant from operating. Under the sidewalk, and therefore shut off from the building proper with fireproof doors, is a room in which are kept all chemicals or inflammable materials used in connection with the photoengravers' supply department of the business.

One of the features of the plant which not only saves time of employees, but gives customers prompt service, is the complete telephone system adopted. A central switchboard in the office, presided over by a telephone girl always on duty, enables each department in the building to secure instant and perfect connection with every department, and with the outside world. Mr. Schraubstadter, in his private office, can talk with equal facility to the engineer in the basement, to the manufacturing department, to any customer in the city, or to the foundry's branch in Chicago. There are thirty-six stations



THE INLAND TYPE FOUNDRY'S NEW HOME.

1.—Girls' lunchroom.  
2.—Men's lunch and reading room.

3.—Boiler room.  
4.—Engine room.

At first view there seems an almost inextricable tangle of pipes on the ceiling, but close observation shows two four-inch gas mains, one from Locust street and the other from Twelfth street. These mains supply the gas used throughout the building for fuel purposes. The type metal is melted by means of gas, the old-fashioned hand forges having been supplanted by specially constructed gas forges, each operated by its own individual motor. The supply of gas is an important matter, and even if one of the mains were disabled, the other would contribute a supply, preventing the total shutting down of the factory. The entire power plant is also in the basement. Power for the building is supplied by two 50-horse-power engines, direct connected with generators, and so arranged that they can be used independently or in conjunction. The boiler-room, for generating the steam which supplies these engines and heats the building, is located in a separate room in the basement, and many of the pipes seen on the ceiling are for the purpose of conducting steam. The large switchboard in the engine-room is almost as prominent as the engine. Here are located the motor-generators which supply the outside current

in the building alone, each in touch with the other. Even the freight elevator is supplied with a 'phone. Thus, when goods are delivered, the receiving clerk or the elevator man can instantly communicate with the office or the superintendent's room and give advice of their arrival and receive instructions as to what floor they are to be delivered upon. He can, in turn, be ordered from the office to hurry to the shipping department a rush order for material which may be leaving the upper floors. Next to making goods right, is to deliver them promptly, and in the installation of this telephone system the foundry has evidenced its determination to omit no modern time-saving device.

Suitable clothes lockers are provided for each one of the employees in each department, every one having its own key. The lavatory and toilet arrangements are of the best. In fact, no detail that could enhance the work of the people employed in the establishment or make the product better has been omitted.

Time clocks are provided in each department, so that the coming and going of those employed in the establishment can



THE INLAND TYPE FOUNDRY'S NEW HOME:

- 1.— Machine shop.
- 2.— Office of machine shop.
- 3.— Brass rule department.
- 4.— Machine engraving.
- 5.— Fitting department.
- 6.— Galley and patent block department.
- 7.— Lead and slug department.
- 8.— A corner of machine shop.
- 9.— Matrix-fitting benches.
- 10.— View in engraving department.
- 11.— Machine shop.
- 12.— Pattern department.

be kept track of, and everything has a systematic, shipshape method about it that can not fail to impress the caller with the importance of the establishment. Another startling innovation is the system of uniforming. The office boys are attired in uniforms, much like that adopted in the postal service, but no attempt has been made to obtain advertising therefrom. Not even the initials of the Inland Type Foundry adorn the lapels or caps. In the manufacturing department each department has its own pattern of jumper, apron or jacket, and even the girls have aprons of a uniform shape, pattern and design.

A novel feature is the system of keeping track of all complaints, investigating them and fixing the blame where it rests. Whether it is the goods, service or employes which have come up for criticism, and whether the complaint seems founded on



GROUP OF SALESMEN OF THE INLAND TYPE FOUNDRY.  
These gentlemen acted as "a reception committee" at the recent "house-warming" given by this establishment.

justice or not, the matter is thoroughly sifted to the bottom, and finally referred to an officer of the company before it is allowed to rest.

In closing the reference to the Inland Type Foundry, mention should be made of the thorough and systematic manner of advertising which the company has adopted. It not only advertises in trade papers and has a monthly publication of its own, *The Practical Printer*, but issues circulars, booklets and other pieces of advertising on three regular mailing days in each month. These go to a very carefully selected list of possible customers, and accurate memoranda are made of the results obtained through such circulation. By means of the card index system, any one in the office can readily find out if letters have come in, whether orders have been received and other particulars regarding customers or possible customers. The lists have been very carefully sifted, and printed matter is not sent unless it is known that the parties are engaged in the printing business, and are of such importance that orders might result at some future time. The same rule applies to applications for specimen books, these books going only into the hands of the right people. All the details of the advertising business have been reduced to an exact science. No printed matter sent out by any foundry is looked for with more pleasure and anticipation than that forwarded by the Inland.

#### HAS AN EDUCATIONAL INFLUENCE.

Enclosed find \$2.50 for the next year's subscription to THE INLAND PRINTER. I have taken a number of the different trade papers, but THE INLAND outclasses them all. For a printer who wishes to be progressive and up to date, the pages of THE INLAND PRINTER, when carefully read, is the best school he can have.—B. S. French, French & Allpaugh, printers, Susquehanna, Pennsylvania.

#### PHILIPPINE PUBLIC PRINTING.\*

UPON the occupation of the Philippine Islands by the United States naval and military forces, and the consequent pacification, it was expected that a very marked expansion of all branches of trade would follow. That these expectations were realized to the fullest extent is now a matter of history.

A vast amount of printing was required by the military, and later by the civil government, which was supplied, in a measure, from the Government Printing-office at Washington, but principally by private concerns in Manila.

Owing to the great distance and the time required to secure the needed supplies from the United States, together with the many inconveniences and difficulties met with in having the voluminous reports of the numerous commissions, courts and committees printed in so many private establishments, it became not only desirable, but absolutely necessary, to secure better facilities for printing than were then provided.

As a result, Civil Governor Taft, early in the present year, asked Secretary of War Root to purchase a complete plant for a public printing-office for the Philippine Government.

The Secretary of War accordingly instructed Lieutenant-Colonel Clarence R. Edwards, Chief of the Insular Division of the War Department, to arrange for compliance with the request of Governor Taft.

Public Printer Palmer was requested to recommend a competent person to become the head of the proposed office. Mr. Palmer presented the name of Mr. John S. Leech, of Illinois, then foreman of the Fifth Division of the Government Printing-office, who was accordingly appointed Superintendent of Philippine Public Printing.

Mr. Leech's instructions were to select an equipment for a printing establishment that would be complete in every particular, placing the figure therefor at \$100,000.

The completeness of the plant selected will be perceived by those who have but the slightest knowledge of modern printing methods and improvements.

In addition to the regular departments of composing and press rooms, bindery and electrotyping foundry, there are photoengraving, ink and roller making, and electric lighting and power plants, and a machine shop, each thoroughly complete in every particular, and capable of turning out the highest class product.

Everything that goes to make up this splendid establishment is on the "labor-saving" plan, but this is more especially true of the equipment of the composing-room. Here is a splendid selection of several hundred fonts of job and display faces, as well as about thirty thousand pounds of body type, every letter of which is cast on the point system. Rules, leads and slugs are "point," and cut "labor-saving." The most important article in the composing-room, and perhaps, in some respects, the entire equipment, is the gang of four Mergenthaler Linotypes. These are the latest improved in every particular, and were assembled especially for use in this office under the supervision of Mr. George A. Tracy, under whose charge they will be operated. They are the two-letter machines, with extra matrices for Spanish and Tagalo accents.

Spanish and Tagalo accents were provided for the body type and many of the job and display faces.

In the foundry there are appliances for stereotyping and electrotyping by the latest and most improved methods, with finishing tools and machinery for the highest class of work. In addition, there are the necessary molds for making leads, slugs and metal furniture.

For photoengraving purposes is one of the latest improved Seidlinger process cameras, taking a plate 14 by 17 inches, fitted with a Bausch & Lomb plastigmat lens, and provided with a Scovill-Levy combination plate and screen holder;

\*W. J. Dow, in the 1901 Year-book of Columbia Typographical Union, No. 101, Washington, D. C.

6,000-candle-power focusing lamp, with all the necessary apparatus and chemicals for a broad range of work. A 10 by 12 view camera is included, so that everything, from the taking of the view to the appearance of the illustration in the bound volume, is provided for.

In the pressroom are machines which must approach the climax of inventive genius. The four Miehle presses are equipped with the Economic automatic feeders and folders. That "press of little presses," the Harris S 1, is provided with both hand and automatic sheet feed, and automatic card and envelope feed, producing up to fourteen thousand impressions per hour. If a torn or improperly registered sheet, or more than a single sheet, is offered to either of these presses the press automatically stops, and can be started again only when a perfect sheet, properly registered, is presented.

For high-grade steel-dit work there is a Carver & Swift press, printing and embossing at the same impression at a speed per hour of eighteen hundred.

There are also two half-medium Chandler & Price Gordons and a Colt's Armory.

The completeness of the bindery is noteworthy. With its ruling, folding, sewing, stitching, trimming, index-cutting, backing, covermaking and numerous smaller machines, together with the hundreds of small tools necessary to the finished product, it is capable of turning out work of the highest grade.

For inkmaking are all the necessary grinders, mixers and other appliances required in making all kinds of printing-inks, having a capacity far in excess of the demand that will likely be made upon it. This outfit is practically a duplicate of the one now in use in the Bureau of Printing and Engraving at Washington.

The advantages of a first-class rollermaking outfit are manifold, and will be readily appreciated by every one acquainted with the roller species. Owing to the peculiar tropical climate of the locality in which this office is situated, rollers must be especially made to meet these conditions, which can be done only where similar climatic conditions prevail. The rollermaking equipment contains, along with the other necessary articles, a 300-pound cooking kettle, an air pressure combination kettle of like capacity, an air pump for forcing the composition, and one of Bingham's improved roller extractors.

Strictly speaking, an electrical lighting and power plant and a machine shop are not to be classed as parts of a printing establishment. In this case, however, they are quite valuable departments. Because of the fact that only an alternating current was available in Manila, while a constant current was required for the motors, it was necessary to add the electrical lighting and power plant. This, in turn, made it quite necessary to provide a well-equipped machine shop.

An 80-horse-power boiler and engine and a 50-kilowatt Crocker-Wheeler generator, with the necessary switchboards and accessories, were provided for the power plant, while a forge, lathes, drills, saws, vises, and the smaller tools were secured for the machine shop.

What is something of an innovation in connection with power-driven machinery is the fact that each and every machine requiring power is provided with an individual gear-connected motor, the motor pinion being of rawhide, thus doing away with all shafting and belting, presenting a much neater appearance, and being practically noiseless. Nothing but a breakdown of the driving engine or the dynamo can interfere with the power of any machine, as in case of injury to a motor it will be a task of but a few seconds to remove the damaged one and substitute another.

Every piece of machinery was provided with one or more extra sets of what might be termed "perishable" parts, as a provision for accidents and natural wear.

In contracting for the machinery it was made one of the conditions of acceptance that each article be finished in such manner as to withstand the climatic conditions existing in the islands. To accomplish this it was necessary that all bright

or machined parts be heavily nickelized or enameled, and that all painted parts be treated to several coats of a special paint.

For the wooden parts of machines, and in the furniture, it was necessary to use hardwood.

In providing for the maintenance of the office, six months' supplies were estimated.

In selecting the foremen and assistants for the various departments, Mr. Leech considered men of only known ability—men upon whom he knew he could rely under the most trying circumstances. Aside from his foremen and a few selected for special positions, who were appointed here, the employes will be selected from the available printers in the islands, under the Philippine civil service.

As at present composed the personnel of the force is: John S. Leech, superintendent; Edwin C. Jones, chief clerk; J. A. Hogsette; George A. Tracy; W. C. Boothby; William G. Vandever; Fred L. Powers, electrician; Ed Wagner, foreman bindery; Milton L. Roberts, foreman pressroom; Fred A. Anderson, pressman; E. E. Gessler, proofreader; Jerome Kendall, imposer; Charles F. Lanman, photoengraver; M. E. Rouzee, electrotyper; R. J. Allen, machinist; John Mitchell and Ed Fullenlove, Linotype operators.

The Philippine Public Printing-office is a model establishment, and the insular government is to be congratulated upon both its equipment and the personnel of the executive force selected through the War Department.

#### TYPEFOUNDERS AND TYPEFOUNDING IN AMERICA.

NO. XIX.—LAWRENCE JOHNSON.

BY WILLIAM E. LOY.

**A** FACT of more than passing interest in the history of typefoundry in America is the number of successful men who were first working printers, having served their apprenticeship to that trade and in many cases followed it for years before taking up typefoundry. Of those whose names have already appeared in this series of articles the reader will recall David and George Bruce, James Conner, and now we have another in Lawrence Johnson, who first engaged in printing, then in stereotyping and latterly in typefoundry, where he seemed to have found a calling for which all his previous occupations peculiarly fitted him.

Lawrence Johnson was born in Hull, England, January 23, 1801. He commenced his apprenticeship when twelve years of age, for that purpose entering the printing-office of John Childs & Son, Bungay. In this office he learned the trade of a printer thoroughly, and became a skilful and rapid workman. When eighteen, in 1819, having completed his term of service, he came to America with his father's family, arriving in New York. After seeing his parents comfortably settled on a farm, he sought employment at his trade, which he found with Bunce & Gray, New York, where he soon distinguished himself for his industry and close application to his duties. While working in this office he boarded in the same building, and, as he often said in after years, he did not leave the house from Monday morning until Saturday night.

Mr. Johnson had an opportunity to see something of the then new process of stereotyping before he left England, John Childs & Son, with whom he learned his trade at Bungay, being among the first to take it up. Desiring to know more about it, however, in 1820 he entered the establishment of B. & J. Collins, who, with D. & G. Bruce, did nearly all the stereotyping in New York. Here he gained a competent knowledge of the business, and shortly afterward he deter-



LAWRENCE JOHNSON.

mined to engage in stereotyping on his own account in Philadelphia. His capital was limited, and his experience equally so, but his ingenuity helped him out of many difficulties. The business prospered under his watchful eye, so when an opportunity to purchase the Philadelphia typefoundry presented itself, he was able to undertake this additional investment. The foundry had been established by Binny & Ronaldson more than thirty-five years before, but had been owned and operated for several years by Richard Ronaldson, under whose management the place had fallen behind in the race, owing to the aggressiveness and energy of those who had begun typefoundry in New York and Boston. Lawrence Johnson joined with him in this new venture George F. Smith, who had been the foreman of the typefoundry under Richard Ronaldson's ownership, and the new firm became Johnson & Smith.

With a man of the keen business insight of Lawrence Johnson, joined with a practical knowledge of the printer's wants, at the head of the concern, the foundry soon took its place as the leading typefoundry of America. The facilities were rapidly increased and the productions became very popular. This partnership was formed in 1833, and continued with uninterrupted harmony for ten years. In 1843, Mr. Smith, being well advanced in years and somewhat broken in health, sold his interest to Mr. Johnson, who was sole owner until 1845, when he decided to take into the firm three of the young men who had been with him for some years. These were John F. and Richard Smith, sons of George F. Smith, Mr. Johnson's first partner, and Thomas MacKellar. From that time until the death of Lawrence Johnson the familiar style of the firm was L. Johnson & Co. During the years from 1845 until 1860, when Mr. Johnson died, the business prospered as never before. A large quarto specimen book was issued about 1853, and a much larger edition in 1856. Again in 1860 another entirely new edition was issued, at that time the crowning glory of the business. In 1855 the firm began the publication of *The Typographic Advertiser*, which was continued until near the end of the century. For many years this publication was a welcome visitor to the printing-offices of the land, and stood for the best in type designs, as well as printing. Mr. Johnson died April 26, 1860, after an illness of only a few days.



Photo by A. M. Smith, Crawfordsville, Ind.

"THAT'S A FINE CANARY."

#### IMPROVES THE QUALITY OF THE WORK.

Herewith find money order for renewal of our subscription to THE INLAND PRINTER. Kindly see that we do not miss the next number. We find that there is nothing like it, and believe that in the past two years we have increased the quality of work turned out of our office fully one hundred per cent by a careful study of your journal.—*Richards & Deuel, Chico Record, Chico, California.*



(For other patents see the various departments.)

William H. Golding has patented, No. 690,142, a form of constructing a type-case, in which the side, front and central rails have grooves near the bottom.

A paste-delivery mechanism as an attachment to a printing-press is the subject of patent No. 690,124, by Frank C. Stockholm, of Philadelphia. It appears to be designed for some special machinery.

A most original invention in paper-feeding machinery is patent No. 690,167, by Charles B. Maxon, of Westerly, Rhode Island. He withdraws his sheets of paper from the bottom of a pile, producing a wavelike action on the lower sheets by the motion of a row of upright reciprocating parts.

The American Paper Feeder Company, of Boston, has obtained patent No. 690,702, by Frank L. Cross, of Mystic, Connecticut. This covers considerable detail of a machine that operates by combing out the top sheets of a pile.

The paper-folding machine shown in patent No. 689,862 is designed by David I. Eckerson, of Worcester, New York. Its distinctive feature is that the several folding mechanisms are successively arranged with their tables relatively inclined and below one another with the upper edge of the table of a succeeding folding mechanism adjacent to and parallel with the gripping-rolls of the preceding folding mechanism, and a guide interposed between the gripping-rolls of a preceding folding mechanism and the table of a succeeding mechanism.

Charles Seybold, of Dayton, Ohio, has two patents to record this month. No. 689,920 pertains to a paper-trimming machine, having a pair of clamp-plates so pivoted as to conform to the varying heights of paper bundles that may be operated on. In No. 689,921 he shows a cutting machine in which the clamping face is slightly beveled toward the cutting edge, and the table slightly beveled in the opposite direction, to counteract the tendency to displacement of the lower sheets of a pile.

Improved mechanism for delivering envelopes from folding boxes of envelope machines is the subject of patent No. 690,036, by John A. Sherman, of Worcester, Massachusetts.

A machine for embossing and printing simultaneously in several colors has been patented as No. 690,822, by Paul V. Avril, of Paris, France. He employs a central cylinder in which there are depressions and surrounding cylinders having raised portions corresponding to the depressions in the central cylinder.

Frederick J. Albrecht, of New York, is the author of patent No. 690,816, covering details of the construction of an embossing-press.

A printers' chase, made in four pieces that firmly adhere together when the form is locked, has been patented by William H. Padgett, Jr., of New Albany, Indiana.

William H. Lynchard, of Council Bluffs, Iowa, has taken out patent No. 692,023, covering a double wedge quoin having terminal pins.

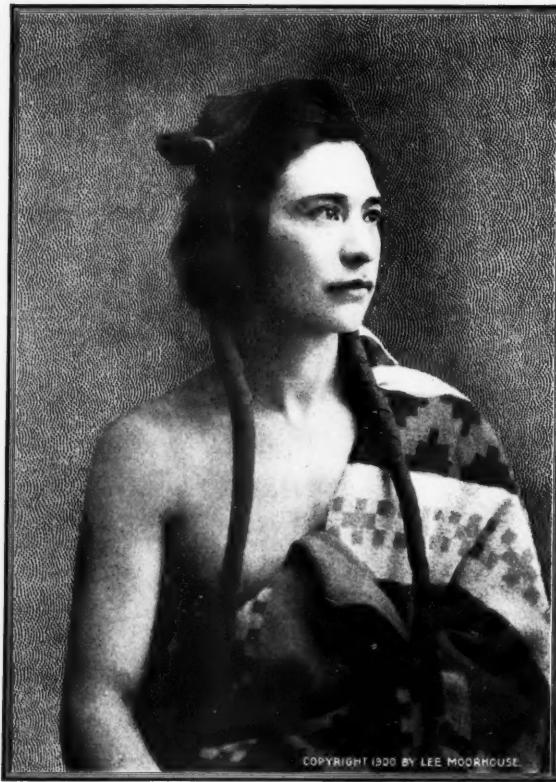
Andre Reveille, of Paris, France, has produced a machine to set up music. It is patented in the United States as No. 691,971, and comprises mechanism for impressing musical notes upon a surface, from which a stereotype may be made.

A. O. Hayes and E. C. Hemphill, of Los Angeles, California, have patented, as No. 691,860, a perforating attachment, suited to cylinder presses, in which the magazine for holding



THE DEBUTANTE

Specimen of Duogravure engraving  
from plates made by  
THE ELECTRO-TINT ENGRAVING CO.  
1227-29 Race St., Philadelphia, Pa.



Amateur Photo by Lee Moorhouse, Pendleton, Ore.

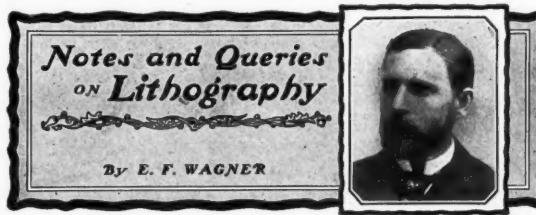
MA-PA-LE-LE-RAT-HI-HI  
(White Runner)

the waste-paper disk is locked in the chase, a slot in the magazine permitting the passage of the punch.

A galley forms the subject of patent No. 691,657, by Michael J. McHugh, of Providence, Rhode Island. The side lock is supplied by a pivoted bar, which is fixed in place by means of a rock-shaft and cams.

Joseph L. Dodd, of Camden, New Jersey, has patented, No. 691,715, a form of lead-cutter having superior gauges and stops.

A matrix or "flong" for stereotyping is patented as No. 691,925, by Josef L. Winter, of Hamburg, Germany. He uses a plurality of sheets of absorbent blotting-paper united by a paste of starch, potato-meal, dextrin, glycerin, gelatin and water.



**Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 69 Schenck Avenue, Brooklyn, New York.**

NUMBER OF PERSONS EMPLOYED AT THE GOVERNMENT PRINTING DEPARTMENT AT WASHINGTON.—There are 3,150 persons employed in the various printing departments of the national Government at Washington.

LITHO TRADE OUTLOOK FOR 1902.—The condition of large business enterprises is very encouraging, according to reports from iron and steel, railroad and other dominant industries. Hence the good reports from all lithographic centers throughout the United States and Canada at the beginning of 1902.

CRAYON CUTTINGS FOR MAKING TRANSFER INK.—J. K., Baltimore, Maryland, writes: "What are 'Litho crayon cuttings,' and where can they be obtained? An answer would oblige an attentive reader of your columns." *Answer.*—Crayon cuttings are the little chips that fall from the litho artist's crayon pencil when he sharpens the point of the same for drawing on stone. A good transfer ink can be made from them by taking three equal parts: one of above cuttings, and while dissolving over a gentle heat add another equal part of strong litho varnish and another like part of litho printing ink; mix, and when cool keep in a tin box. Any litho crayon artist will preserve these cuttings upon request to do so.

LITHO PROGRESS IN TOKIO, JAPAN.—J. L. S. writes from Japan, enclosing his photo taken in the gaudy costume of the Mikado, that the progress of the art, designing as well as execution on stone, is very rapid in that country. The Japanese, especially the women, execute some marvelous floral, landscape and grotesque designing, which some of the Japanese lithographers are reproducing on stone, and the American printers, with their Japanese apprentices, are printing from American steam presses on silk and other fabrics of oriental manufacture. Our correspondent sends a lithographed fan, the design of which is evidently in half-tone (impossible to distinguish the mode of production on account of the rough texture of fabric), and we hope that he will describe, for the benefit of INLAND PRINTER readers, in a future issue, the *modus operandi* of this fine litho work.

PRICE OF POSTER PRINTING IN NEW YORK.—G. & W. Co., Albany, New York, write: "We have been estimating on a poster 30 by 40 inches for the ——, and it being a large

order, we figured 35 cents per one hundred sheets, but we were beaten by the —— of New York city by 3 cents on each one hundred. We would like to know how it is possible for a metropolitan concern, being under heavier rental and wage expenses, to work for such prices. Could you give us an explanation?" *Answer.*—If you had intended to print the posters in question singly for 35 cents the price would have been too low for the work. It may be a question of "superior versus inferior capacity." The firm you name really got 64 cents for the one hundred, as their presses easily take a sheet 40 by 60 inches. I am of the opinion that they are well satisfied with the profit made on the work, for the job is in five colors, and makes a run of ten thousand impressions for each color, fifty thousand impressions in all, or \$320 for two weeks' work.

ACID PROPORTION AND THE VARIOUS QUALITIES OF LITHO STONE.—J. K., litho printer, New York, writes: "Noticing an article in your December issue speaking about a correspondent who advises the measuring and proportioning of the acid and gum used for etching on stone, I would say that in my experience as a litho printer I side with you. A man can tell, by trying on the edge of a stone, how strong an acid is just by seeing it boil up. Now, suppose I would fix up my acid according to a given formula which would work all right on a light-yellow stone, could I use that same acid on a dark-gray stone? I think not. I will give transferers a good tip now: Let them take some small pieces of light yellow litho stone (which has more chalk in its make-up) and pour on it enough nitric acid until the acid will not eat up any more of the litho stone; use this acid, mixed with gum for etching (it can be taken pretty strong), and they will learn a valuable wrinkle. I give this for the benefit of the boys who wonder why the work will not hold when they take the acid a least bit too strong; they can etch like sixty with this acid."

EFFECT OF THE DIRECTION OF LIGHT UPON THE NERVES OF THE EYE WHILE ENGRAVING.—F. B., New York city, writes: "I have made a curious observation lately upon the relation of the position an engraver occupies at his work and the direction of the light coming through the window. For years I have been accustomed to a *side light*, and from time to time I have had trouble with my eyesight, so much so that I was compelled to consult an oculist, who simply said it is eye strain, caused by continuous application, and resulting in that flickering sensation, which can be cured by closing the eyes during working hours for a few seconds at a time, etc. I tried various devices and remedies, but the trouble seemed to increase, when, by accident, I found a cure, consisting in merely moving my table around to a front light (in sitting squarely facing the light). That flickering, twitching and blinding sensation has left me as if by magic, and, in order to test the truth of my observation, I have tried the old position for a few days and experienced the same old trouble gradually coming back. This may be of use to some litho engravers.

PRINCIPLES UNDERLYING THE SIX-COLOR PRESS.—P. W., Boston, Massachusetts (second question) writes: "What progress has been made on the six or multi-color press in printing fine litho work, and what is the principle underlying its construction?" *Answer.*—Considerable progress has been made in multi-color printing. First, by the "Orloff Press" (described in former issues of THE INLAND PRINTER in this department) and the American Litho Company press, also previously here described. The principle (mechanically) is the same as the old wall paper and calico presses of former times, namely, cylinders bearing the various color plates upon their circumference, each being fed by a special system of rollers, in the latter case depositing each impression successively upon the paper; or in the former case where the various color plates, after having been rolled up with the proper color, are transferred to a hard, rubber-coated cylinder, and, after this cylinder has received all the colors, fresh, one on top of

another, impressing this multiform print upon the sheet presented by the feeder. Chemically there is the principle of using colors which quickly dry on the paper but slowly on the rollers.

WHAT WAGES SHOULD A MANAGER OF A SMALL LITHO ESTABLISHMENT RECEIVE?—Mc. A. H. writes: "Kindly answer the following questions through the next issue of *THE INLAND PRINTER*: What do you judge a fair salary would be for a manager of a lithographing department, running two presses, twelve hands in all; buying all stock, canvassing and estimating all work for a business three years old, starting altogether new, without an engraving, besides making a very fair profit?" *Answer*.—Our correspondent does not say if the work represents large orders or small; for on small orders a much larger amount of detail would be required, and the profits on same would be comparatively small, and the labor resting on the shoulders of the manager having charge of such a plant, and doing what our correspondent is doing, would be very large indeed. Another factor entering into the question would be mortgage debts that may rest on the concern. (Have had some experience from the depressing and devastating effects of working under such a burden.) Another quality unknown to the writer is the price received for work outside of the United States. I am inclined to think that it is much lower than here. So, judging from our premises alone, we will say a man of such executive ability, who can estimate on litho engraving work, buy stock and material advantageously, and direct the workings of a plant with two presses and twelve hands, and drum up at the same time such work to *keep them running*, is worth at least \$50 per week (in his locality he is worth probably \$35 only). I will add in conclusion that, in my opinion, it would be next to impossible to do what our correspondent is doing, in the city of New York; at any rate, he would not do it very long before he would own the plant himself.

LITHOGRAPHY AND THE PENROSE YEAR-BOOK.—Penrose Pictorial Annual of Processwork for 1901 is before us, and shows that no remarkable improvements have been made in processwork during the past year. The book presents twenty-eight full color plates, eleven tint plates and numerous beautiful vignettes and full-page reproductions of choice subjects in various methods, valuable among which are half-tones in combination, with machine-ruled backgrounds executed on copper plates, and various fine examples of grain textures by Wheeler's metzograph screen plates; these appeal by their softness and artistic effects. There are also fine examples of tooled half-tones, collotypes and line plates, and some exquisite examples of three-color work. Of interest to the lithographer are all articles referring to experimental photography. Bearing chiefly on the subject are: "A Wonderful Process," by the editor of the Year-book, and presenting the whole subject of half-tone process in a captivating and stirring manner, so that the lithographer, who has not as yet given the subject much consideration (fearing probably a ponderous subject), can easily follow the principles of half-tone, and find no difficulty in applying them to stone. "Processwork in Hot Climates"; "Color Curves and Pigments," a fine article by L. A. Lander, with examples of standard photochromic ink and theoretic photochromic color; "Processwork and the Lantern"; "The Aerograph in Lithography" shows what important improvement has been made in the air brush; "Testing Screens for Three-color Work"; "Photo Lithography in Half-tone," by E. H. Brewing; "Some Reflections on Half-tone in Grain," by Max Levy; "American and European Process Notes"; "The Progress of Three-color Printing," by F. E. Ives; "Japan and Its Color Prints"; "Observations by the Operator in Making the Color Screens for Direct Three-color Negatives with Eos Emulsion," by Burman Norton; Prof. Dr. G. Rowland's "Observations on the Three-color Process"; "Notes About Three-color Work Collodion Emulsion"; "How to

Test for True and False Lampblack"; "Light Hardened Gum Solutions in Surface Printing from Metal Plates"; "Litho Effects in Letterpress Printing," etc. For sale by Tenant & Ward, New York, or The Inland Printer Company.

WHICH COLORS ARE MOST DESIRABLE FOR COMBINATION COLOR PRINTING?—S. T. Company, foreman, Galveston, Texas, writes: "I would like to know what hues or tints of the many colors used in printing would be most serviceable to use as a standard. My printer thinks red, green and purple. I have seen some pretty effects produced by orange, black and light blue. A photoengraving house recently made some blocks for us in bismarck brown, milori blue and buff, which gave rich results. I would like to adopt a certain selection so that we could run various jobs at the same time. This being a comparatively new field for me, I hope you will give me a detailed description which might assist me in managing this department. Enclosed samples will perhaps aid you in writing me." *Answer*.—The samples of labels submitted are not explanatory of the kind of printing our correspondent wishes to adopt. Each has been produced by different means. Each is based on a different color scheme from the other, and consequently each one has been printed at a different time, with a different number of colors. In order to do combination color-work with a limited amount of colors only three colors are necessary; these are chrome yellow, scarlet geranium, azure blue, and especially where lettering is one of the conspicuous features of the labels a black or brown ink, to give detail and outline to the work. With these colors, if skilfully printed from well-made blocks, on good paper, the following colors, in varying shades and strength, can be obtained: Yellow, red, blue; green, purple, orange; olive, brown, gray; black and white. Aside from the purity of the colors, the excellence of the presswork, and the skill with which the technical parts of the plates were made, the dominating factor is always the designer. He must not throw the colors together at the inspiration of the moment, but he must scientifically determine beforehand what his possibilities and limitations are; he must work with the platemaker, together, so as to carry the color scheme through the various combinations or effects. For instance: One label may have a purple background, with red letters and a green shade; another label, next to it, may have a green letter shaded with orange, and have a pictorial design representing figures in which the red, blue and yellow may predominate, and so on through the whole gamut of color. Such work could not be produced with red, green and purple inks, nor could it be done with orange, black and blue. The primaries, red, blue and yellow, are the only colors which will create secondary and tertiary combinations in printing. There are other classes of work which can be treated differently, and can be run in two colors, and for which most any arbitrary combination can be chosen. There are decorative effects, based on the coupling together of a primary, say red, with its complementary green; or yellow with its complementary purple. Or again, the selection of a primary or secondary color placed in harmony with a tertiary; for this class of work the companion color is not to be rendered by lined, stippled or half-tone tints, but is a solid color block, and naturally when it is desired to print a number of such blocks together the tint or color employed on the rollers will be the same, unless the iris printing device is employed, and that, in its most practical form, for two printings, will yield only four combinations of color effects on one sheet, for the more the fountain is split the more unclean the rollers become, and the more troublesome the operation of printing is made.

#### THE INLAND PRINTER A GREAT HELP.

I have been a subscriber to your journal for two years, and it has been a great help to me. May it always prosper.—E. A. Keller, Ukiah, California.



This department considers matter which is used for advertising the printer's business. It is assumed that specimens sent in are submitted for such comment as will show defects or pass along a good point to other printers. It is desirable for the possible reproduction of good things to have black and white proofs wherever practicable. Address matter to F. F. Helmer, Lockport, New York.

PRINTERS who ask for review of their specimens "in the next number" are always destined to disappointment, as the preparation of copy for this department necessarily far precedes the month. Thus it is that we have made little mention of calendars for 1902 until the present number.

IN regard to three letter-heads of the Burd & Fletcher Printing Company, Kansas City, submitted by J. Warren Lewis, there is little to say as to their advertising value, except that they are examples of good printing, though the unattractive cut of the building is something of a millstone fastened to this unoffending head.

CRESCENT PRINTING COMPANY, Cincinnati, present "President McKinley's Last and Greatest Message," well printed in sixteen pages, in black and white, with half-tone portrait and a black cover. They say, in regard to these booklets, "Within three hours after they were put in the postoffice, we were receiving telephone messages from people we had never had any business dealings with, asking for estimates on work and complimenting us on the effort." The circular letter sent out at the same time was possibly a trifle long, and being set in one paragraph, looked to be rather heavy reading; yet a good point was made in the first half dozen lines, so even a short perusal had some effect.

F. H. QUICK's advertisement for church printing is a style that makes a hit at a glance. Returns are reported, and his

## Simply a Reminder

Of the Fact that I am Making a  
Specialty of CHURCH PRINTING

F. H. Quick 152-154 West Twenty  
Third Street, New York

A CARD.

explanation is, "I aim to be brief in all my advertising matter, which I believe is the reason for the good results I get from it."

THE Specimen Exchange has brought the department a greatly increased amount of matter of the first quality. A booklet from Barel & Matthews, Des Moines, deserves particular mention. It takes as a subject and title the lines,

"I thought  
it would be nice to have a  
book or two one cared  
for, printed in a way one  
would like to see."

—William Morris.

The dark gray cover is relieved with white ink; this quotation, a floral ornament and the firm name comprising the

matter. Inside, there is a buff deckle paper on which some half-tones of the shop are given, and the text printed in "fifteenth century," or tall, irregular, old-style letter, with rubrications. The point made is that not many offices can "Print a book in a way we would like to see."

FROM Eastbourne, England, the exchange has brought samples of excellent work done by Strange Brothers. The subjects, illustrations and matter are similar to things we have received from printers on this side who evidently employed the same ad.-writer. Their handsome imprint design, "Baskerville House Press," is of more artistic quality than any of their advertisement illustrations.

A FEW printers' calendars are reproduced to indicate the lines pursued for the gaining of interest and the display of work. W. P. Dunn Company, Chicago, follow their custom of giving half-tone views of interesting bits of Chicago parks, suburbs and representative buildings, combined with tint work and type on white pages, each month having a page. Broome & Herbig, Coshocton, Ohio, have for at least two years used a similar plan in selecting views of local scenery and prominent



SOME RECENT CALENDARS.

buildings, but they paste the half-tone prints upon rough-surfaced sheets of various colors, attempting harmony of shades in the ink and paper. In the present calendar, a cover was made of an Indian's head reproduced in three-color half-tones, an appropriate idea since "Coshocton's early history is a narrative of Indian legends," as the firm says. The Wm. Koehl Company, Jamestown, New York, made their calendar of a large card, the small pad at the center being surrounded by separate months in miniature forms on a grained tint curiously veined with green. The calendar from Huntley S. Turner, Ayer, Massachusetts, has its main value in the humorous and interesting farmyard scene reproduced, the rest of it being a quite ordinary display of printing. Dewey-Davis Printing Company, Jamestown, New York, have found their calendar a "winner," largely, they confess, because the photograph used is that of a young lady, formerly a resident of Jamestown, but now on the stage. The style in which the calendar is made is very pleasing, with its dark brown rough paper surface printed with white ink, and the envelope of same stock which carries

it through the mail has, I am sure, some influence also toward its ready acceptance. In three of the calendars just mentioned, we see the use of subjects particularly interesting to people of the printer's own locality, and thus they may vie successfully with even more elaborate efforts of outside advertisers. Curious designs and humorous pictures also run good chances of appreciation, but the main thing seems to be to make a display of all sorts of work and show one's ability.

I WONDER why there is so little effort to make calendars bear strong advertising legends, as blotters do! Of course, their points should not be such as would weary one at frequent sight, but suppose a printer spent all of August thinking up just the right thing, it would certainly pay to have it working for him all the next year. Something a little different, but still suggestive in this connection, is the use of motto cards. Corday & Gross, Cleveland, have some excellent ones with the



A WALL CARD.

By Corday & Gross, Cleveland, Ohio. Printed in white, red and black, on gray mat board.

firm name printed very lightly on the margins. Indeed, I never saw an imprint more carefully hidden; yet here is the benefit: Many a business man will hand one of the handsome cards over his desk without discovering the small line in pale ink; as certainly as it is near him, he will some day catch a cross light upon it and behold under his "Do it now," the line "Give Corday & Gross an order for printing," or beneath his motto, "Get busy," the advice, "Corday & Gross printing will

Pluck wins! It always wins, though days be slow  
And nights be dark 'twixt days that come and go  
Still pluck will win—its average is sure  
He gains the prize who can the most endure  
Who faces issues, he who never shirks  
Who waits and watches and who always works

COMPONENTS OF CORDAY &amp; GROSS ANTI-WASTE-BASKET PRINTERS CATALOGUE

A WALL CARD.

Printed in black on white paper, 5 by 10½ inches, and mounted on red mounting board, 9 by 14 inches, with hanger on back.

help." Even after this discovery, the advertisement does not become obtrusive, but will be seen only as often as he thinks to look for it.

CORDAY & GROSS have published a very handsome advertisement, of book dimensions, devoted to arguments for good printing and description of their establishment. A specimen type-page and a decorative color-page are reproduced. The ample margins, fine deckle paper, initials in three printings without repetition of color combinations, cover of handsome brown

stock and envelope of same, beautifully embossed, together with the well-written ten pages of type-matter, alternating with heavy plate leaves giving half-tone illustrations of a very light and clean shop—all combine to show the excellent facilities



DECORATIVE PAGE, IN COLORS.

From booklet of Corday & Gross, Cleveland, Ohio.

and ability of these "Anti-Waste-Basket Printers." A gray and white illustrated slip sent with the booklet invites the business man to reserve the perusal till

Just when you have dined well,  
Have cast away the day's bugaboo of care,  
Enсosened your tired self in the  
Comfort nook of your sleepy-hollow rocker,  
Eyes dreamily half-closed in the  
Enjoyment of a Rosa de Choncha,  
Losing your corporeal being in misty aerie of reverie.

Such is certainly the moment for the best appreciation of this "advertisement de luxe." The firm say, in regard to distribution, "We are sending it gratis to the elect, to the limited circle of choice souls who hunger for the good things in printerdom,



NOWLEDGE of fine printing should elicit more than passing interest from the wise men who use it. With these pages go strong hopes that many indifferent men may take interest and also use fine printing. The "how" of doing our work well should clear up the "why" of charging well for it. To our many friends of good printing who have enabled the subscribers to build a worthy print shop and to a host of prospective friends, steadily coming to our side, we gratefully dedicate these pages.

"Good work" has been the rising cry for many years. "Good work" is the dominant note in our work rooms. Careful, painstaking, conscientious effort crowned with successful results! Such a desirable consummation is at present achieved in only a limited few print shops in the land—can almost be counted on the fingers. Able critics have been kind enough to place our establishment among these few. We are proud but we will not rest. It is only a spur to greater, better things.

PAGE FROM BOOKLET.  
Initial in two colors and gold. Issued by Corday & Gross, Cleveland, Ohio.

and who incidentally order stuff from us. To all others who covet, or are curious, we will be happy to hand one over for a modest dollar, while they last."

"PRINTING for Business Men," and "Printing for Professional Men" are two handsome mail slips used by the Berlin Pharmacal Company, East Berlin, Connecticut, and should certainly bring work by their display of good type.

WHILE I have often spoken in favor of roman as against typewriter type in circular letters, I can not say I like a long, unbroken block of type matter under a business heading, especially when the type is "modern roman." This so-called "modern" face has the ability of retarding the reader's eye, and for advertising we should choose what is going to make the man we are after the least trouble. In the circular letter of the Monroe (Mich.) *Record*, which brings this to mind, I

would rather have seen some heading that set in display the important points to follow, or one or two sub-heads for that purpose. As it stands, the advertisement conveys no impression at first glance, save that it is something of no unusual importance. Don't print advertisements like law notices!

JOHN E. RUSSELL'S SONS, Troy, New York, have reset their unique heading mentioned in our August number, actually improving it. The heading bespeak's a higher grade of work in this office than does the January blotter, "Time Flies." The cut on the blotter is of a degree of art about equal to the red and yellow of Sunday papers.

A CARD of Henry B. Myers, New Orleans, is made long and narrow, one end cut "on the bias," and the other, in folding the card double, is brought only far enough to reach the nearer point of the edge, leaving an angle projecting. The name, business and address being inside, a title, "The one you hear so much about," is printed outside.

IN regard to "A Word of Thanks," by Darlington, Phenixville, Pennsylvania, I think the typographical style of the small folder is an improvement over previous work. As usual, it is well written, there being a straight confidential tone to the matter that is winning. An accompanying card puts the argument thus, "Don't say we can't please you. Prove it."

A PECULIAR combination of names makes the following an appropriate catch-line for a firm in Gadsden, Alabama:

Say! Do you know of any reason why you should not give your Job Printing to Mc and Me?

The firm is McHan & Meehan, and the mailing card bears this remark, with a few "reasons why you should!" and brought them excellent returns, as it ought to. "Mc & Me" is also used as an imprint.

IT was with surprise and pleasure that I received from Atlanta, Georgia, a pass for 1902. A little investigation proved that it was presented by the Atlanta Lithographing & Printing Company and was for the use of F. F. Helmer "over any of the public streets of Atlanta, provided he keeps out of the way of street cars, vehicles, etc., and gives his orders for lithographing, printing and blank books to the (firm stated)." This is submitted by W. C. Cautrell, foreman, as something new; it is certainly a good idea.



A BLOTTER.

A FEW small calendars intended for desks should not be passed by. One from Miller & Pitcher, Schenectady, New York, arrived early, in an envelope marked, "To remind you of the approaching New Year, and other facts." The other facts had to do with printing and office supplies, and the calendar was a handy one, made on a card folded double, with a short bit of tape glued between to keep it from opening beyond a certain angle. Some neat cards of the firm were enclosed with it.

ONE from Henry J. Wiegner, Philadelphia, came enclosed in a transparent wrapper, with legend, "This may just fit that space beside your desk." The date pad was fastened to a manila card, very attractively printed in black and red, with a decorative dragon for an eye-catcher. The corners were

rounded—Mr. Wiegner always rounds the corners of his advertisements.

"A GOLDEN OPPORTUNITY" is the title of a blotter from the Rice Press, Flint, Michigan, printed in green, red and gold. The stock does not set off the matter very well, so the effect is not a glittering success.

THE advertising matter of the Inland Type Foundry, St. Louis, is regularly received by this department, and greatly admired. It is generally beyond criticism. As some printers may not have seen the work, we give here a group of good things more or less adaptable to a printer's use for his own.



A BUNCH OF ARTISTIC CIRCULARS.

The reverse side of the card, headed "Objections," was blank. "Disappointed by Promptness" is a tale of how orders had been shipped before the receipt of subsequent advices to add other goods. "Do You Wash?" relates to a compound for cleaning type. So they go—according to the curiosity they excite, you can appreciate their value.

THE smallest calendar of all is one from the Inland Type Foundry, not much bigger than a thumb nail, and backed by a piece of paper gummed for the purpose of being stuck "where you can see it most of the year, so you will not forget," etc.

YE Gryphon Print Shop, Evanston, Illinois, furnished a calendar on black beveled card, with a gray frame around a half-tone of horses' heads, the pad beneath. My copy was spoiled by a misprint, which would have made it in at least one instance a bad advertisement.

THE "three pages from booklet," reproduced on page 719 of the February number, were illustrative of the matter in the advertisement "How to Multiply Your Prosperity," issued by the Richardson Press, of New York. In the make-up of columns the cut was inadvertently separated from the comment.

"HERE's a Little One," announced a mailing card from C. B. Russell, Buffalo, bearing both the photograph of a little child and a small calendar of the whole year. The card explained further that there was a bigger one to be had at the office for the asking and a boy to fetch it; and the big one was worth getting—twelve sheets 26 by 37.

AN attractive piece of work and an advertisement of possibilities is the blotter issued by the Pelton Art Printing Company, Grand Junction, Colorado, on the occasion of "The First Delivery" of mail in that city. The photograph of a postman occupies a panel and is a "sub"-advertisement of a photographer, while the point made in behalf of the printers is that *their* first delivery was made some time previous, and continues. Another blotter inquiring, "Is Your Nose on the Stone," has rather crude drawing of a grindstone operation, and offers as advice, "Give it a rest. Use your eyes. Find

how the other fellow does it. You are not blind to quality. See what we offer in office stationery this month." There seems to be material for a better advertisement in this subject and matter. As it stands, it appears hastily put together.

THE Pirsch Press, Dayton, Ohio, offers a good motto card to stand on one's desk. This press has an attractive style of



FACE OF MOTTO CARD.

Double card, made to fold in center, to stand on desk, advertisement on other part of card, and business card to accompany it. Reduced one-half. Issued by The Pirsch Press, Dayton, Ohio.

work that extends even to their envelope matter, and is consistent with their monogram imprint, suggestive of the days of Caxton.

SAYS ROSCOE THOMPSON, RANSOM, MICHIGAN:

*Throw your money out of the window before you put it into poor printing. You'll lose it either way, but at least people haven't received the bad impression of you which poor printing is bound to give.*

The above is part of a mailing slip used in the distribution of blotters.

AMONG the blotters the Ravenna (Ohio) *Republican* had a good thing for January. It was a plain, one-color job, but the main part of the matter was this:

WHEREAS, During the past year I have expended the sum of Certain Dollars and Odd Cents for advertising in programs, scorecards, directories; for trading check and gift schemes and for whitewashing my name on country fences; and

WHEREAS, The same amount of money expended in newspaper space would have kept my name and my business more prominently before the people of Portage and adjoining counties with a new advertisement every week; therefore, be it

*Resolved*, That during the year 1902 the advertising schemes are to get none of my cash, and that my advertisement, kept new and up to date, be published regularly in the *Ravenna Republican*.

"FROM A PRINTER'S STANDPOINT," is a gray-clad circular presented with the compliments of Davis & Steele, Rochester, New York, containing a good talk on the economy, and further advisability, of superior printing. The inside is done in green and red inks on the text, with black illustrations as here shown. Large card advertisements are also used by this firm,



FOUR ATTRACTIVE PICTURES.

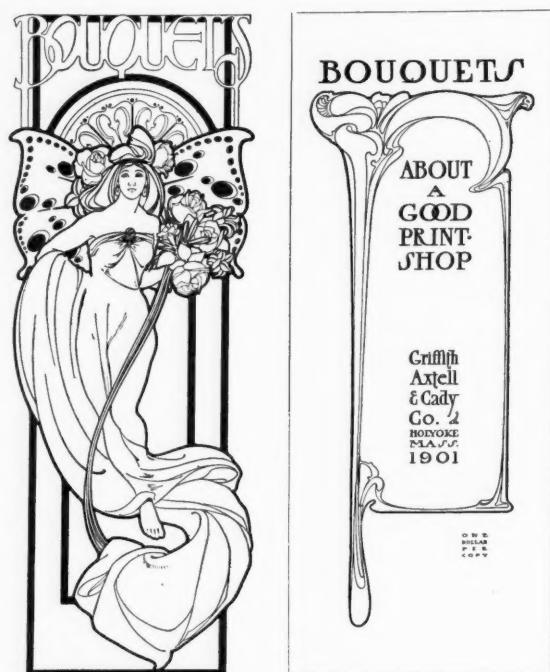
From circular of Davis & Steele, Rochester, New York.

the drawing for which is somewhat rough, but effective in its results, no doubt; for example, in an over-the-city view appears a gigantic man on a weather-vane looming against a black sky, spying a distant sign through a telescope, and the type says, "You can spy us out by the high grade of printing we are doing."

ANOTHER magazinelet has come to light—"The Office Owl," from Charles F. Dawson, Montreal. Unlike most other

printers' periodicals, this has no editorial matter, but is given entirely to illustrated advertisements of office supplies. As Mr. Dawson styles himself, "Commercial Stationer and Printer," he may do well to emphasize the stationery part, though he makes it hard to find any mention of printing. Other periodicals seem to be thriving, as copies continue to come regularly. It appears best, however, to save remarks for a number in which there will be room to give a more extended review.

LAST year a remarkably elaborate and handsome advertisement "About a Good Print-shop" was issued by the Griffith, Axtell & Cady Company, of Holyoke, Massachusetts. So great was its success, it takes another publication nearly as



Copyright, 1901, by J. Eveleth Griffith.

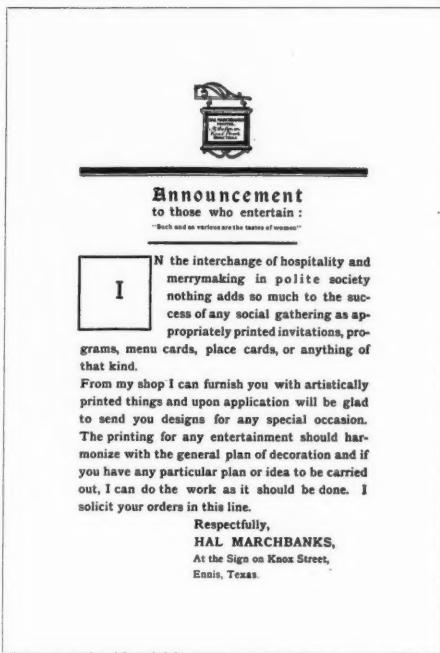
A COVER AND A TITLE-PAGE.

big to contain the things said in praise of this Holyoke printing concern and that advertisement in particular. "Bouquets" is a tall book, a little above 6 by 12 inches in measure, made up of reprinted comments and some further examples of work. Within its envelope we find first a tissue cover of flowered pattern bound over the cover proper with silver tinsel binding string, tied in a bow at the upper corner. The cover itself we have tried to reproduce, but ineffectually, since the many dainty colors are of necessity absent. The design upon the title-page is imitated through the book for all letterpress pages, four printings being evident in each. True to its title, the whole advertisement, save where impossible in trade reproductions, is given to colors of the most delicate posies, figurative of those delicious tokens that are ushered up to show the appreciation on an individually pleased public. For painstaking care, finest materials, diversity of work displayed and tasteful effect in the combination of all the parts, this advertisement deserves a gold medal of highest award. It is interesting to know that this expensive advertising brings justifying returns. "Bouquets" declares, in regard to the preceding effort, that "as an investment and business 'hummer,' it was a success," while by letter Mr. Griffith says, "It is needless to add that 'About a Good Print-shop' proved exceedingly profitable, as a piece of advertising, or I should not have ventured 'Bouquets.' Those

who desire copies will kindly notice that the value of the work is set at \$1, which is not exorbitant.

THE peculiar color of the stock—as near orange as anything else—used by Eugene L. Graves, Norfolk, Virginia, for a first of the year blotter, is likely to make the advertisement seen, but the drawing of a man holding his head in his hands, and the matter about “A Time for Good Resolutions,” do not seem to me pleasing or pointed as a printer’s advertisement.

HAL MARCHBANKS, Ennis, Texas, offers a good “Announcement,” which is so printed that the chances are that it will be read by any one who opens it. When a person can see at a



Rules, including those around the initials, in red; balance in black.

glance that the sheet before him printed in large type contains but two paragraphs, and that the matter ends on the one page—it is good luck to the advertisement. Some plain, strong compositions are submitted in Mr. Marchbanks’ blotters, and in his printing for scratch pads, though I can not understand why he should use the unreconcilable shades of yellow and red that he does.

#### CHICAGO TRADE PRESS ASSOCIATION.

The annual dinner of the Chicago Trade Press Association was given at the Victoria Hotel, in that city, on January 31. The following officers were elected: S. D. Creedon, president; P. D. Francis, vice-president; Daniel Royse, secretary; John Willy, treasurer. Executive committee: Frank D. Abbott, John J. Bohn, C. F. Whitmarsh. R. C. Jacobsen acted as toastmaster. The following is a list of the speakers and their subjects: John Lee Mahin, “Advertising in General and the Follow-up System in Particular”; Fred Richardson, “Art in the Daily Press”; F. E. Coyne, “The Importance of Chicago’s Postal Service”; J. L. Shilling, “The Making of Printing-plates”; W. H. French, “Does a Trade-paper Need to Bother with the Typefounder?”, F. Dundas Todd, “The Value of Photography to the Trade-paper Publisher.” Two of the papers are reproduced in this issue of THE INLAND PRINTER.



**TO CORRESPONDENTS.**—Letters for this department should be mailed direct to W. J. Kelly, 762A Greene Avenue, Brooklyn, N.Y. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.—See Process Engraving.

THE COLOR PRINTER.—By John F. Earhart. Price, \$15—now reduced to \$10.

MAKING READY ON JOB PRESSES.—A practical pamphlet, by C. H. Cochrane. 10 cents.

PRESSWORK.—By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. Cloth, \$1.50. New edition now ready.

THE HARMONIZER.—By John F. Earhart, author of “The Color Printer.” A book of great value to any printer who prints on tinted or colored stock. Cloth, \$3.50.

THE THEORY OF OVERLAYS.—By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. 10 cents.

OVERLAY KNIFE.—Flexible, with a keen edge enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

PRACTICAL GUIDE TO EMBOSSED.—By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. \$1.

WHITE’S MULTICOLOR CHART contains seventy-three specimens of cover-papers of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. 40 cents.

ABOUT A CALENDAR THAT DID NOT REACH US.—F. H. M., of Hingham, Massachusetts, on a neatly printed note-head writes: “With this is mailed a calendar for presswork criticism in THE INLAND PRINTER.” *Answer.*—For a criticism we are very sorry to say that the calendar never reached us. Try again.

“THE JUNIOR JOURNALIST.”—This is the name of a neat little eight-page and cover journal for young people. It contains good, wholesome reading for both sexes, and should stimulate perusal in its class. It is edited and managed by N. Stoller, 202 North Desplaines street, Chicago, Illinois. Subscription, 25 cents a year; single copies, 3 cents.

INQUIRY REGARDING A PROCESS OF PRINTING.—W. C. H., of Saginaw, Michigan, has sent us a letter-head corner, printed in ultramarine blue, and writes as follows: “Will you kindly inform me through the columns of THE INLAND PRINTER what the process of printing is called on enclosed sample? Would be pleased to know how it is done.” *Answer.*—The work has been done from a copper or steel plate engraving. Similar work can be done on job printing-presses with a properly made plate, the raised effect being produced by light embossing. It takes a skilful pressman to make a success of such printing, however, and should not be attempted by a novice.

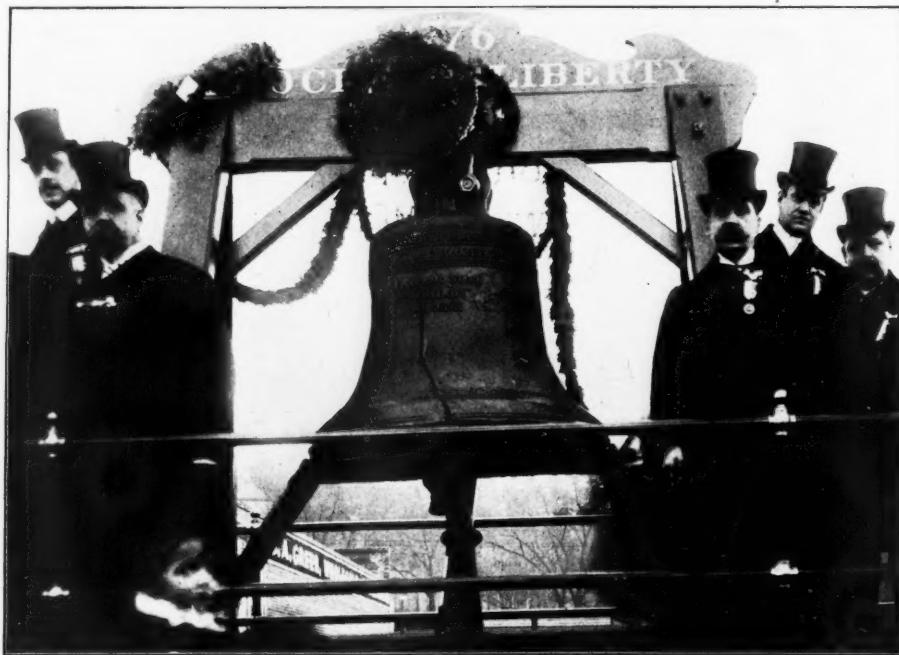
INFORMATION REGARDING TWO QUESTIONS.—E. M. M., of Chelsea, Massachusetts, writes as follows: “Will you please answer in your department the following questions: First, what can be put with black ink to go on enclosed white coated stock to prevent its picking? Second, what process is used to print in the accompanying printed copy, and can it be done on a job printing-press?” *Answer.*—The sample of card stock sent appears to be strongly coated. To one-eighth of a pound of \$1 half-tone black ink add about a fourth of an ounce of vaselin or hog’s lard. Mix either of these with the ink; if the ink is still too strong, then add a trifle more. A little paraffin, melted in a metal spoon until hot, is also a good addition to the ink, when the other articles are not handy.

The specimen of white lettering on crimson red paper has been done by the steel or copper plate process. See answer to W. C. H., of Saginaw, Michigan, for further information. You could have suitable plate made and run the same through the press twice to get the white as opaque as copy, and then emboss it up.

"PRESSWORK."—The second edition of Mr. William J. Kelly's popular work, under the title of "Presswork," has just been published and is now ready for delivery. The book has been carefully revised, and other equally valuable and instructive matter added to it, making it, without doubt, the most thoroughly practical work on the subject. Under the heading of "Imposition of Forms" will be found diagrams of the more general schemes of imposition, ranging from a four-page to a seventy-two page form, while under the caption of "Little Grains of Knowledge" will be found trade recipes and sug-

produce the typewritten effect on copy-ink jobs, and oblige?" *Answer.*—Various methods are employed for the purpose stated, but the following one will likely do you. Set the grippers on the press so that they will be a little wider than necessary for the job on hand. Take a piece of open Swiss muslin and fasten it neatly and strongly on each gripper, so that it will fit over the face of the form (or be a little larger than the form is better). Take the form from the press and then put on a good supply of copying-ink to start with, so as to well ink up the muslin sheet; put the form in the press again and proceed with the printing. Use a soft tympan in such cases.

WANTS TO KNOW HOW TO TAKE PRINTING OFF PAPER.—C. R., of Meriden, Connecticut, asks this question: "Can you tell me, through the columns of your valuable journal, a way to take printing off bond and linen paper, so as to save same



THE LIBERTY BELL.

On its way from Philadelphia to the South Carolina Interstate and West Indian Exposition, at Charleston, South Carolina.

gestions of the most useful character. In this volume Mr. Kelly has materially added to the desirability of "Presswork," as well as to his high reputation as a writer on printing subjects.

**TROUBLE BY OFFSETTING.**—J. M. M., of Rock Hill, South Carolina, says: "I am printing a booklet on paper such as THE INLAND PRINTER is using, and find it almost impossible to keep it from setting off. Can you tell me how to prevent this?" *Answer.*—Get a suitable half-tone ink that is free and of good deep color, costing from 75 cents to \$1 a pound. Regulate the fountain so that only sufficient will be fed to the rollers as will produce a full, solid color, because anything more will tend to set off on the back of the sheets as they come from the press. It happens, when extra heavy forms of solid surfaces are printed, that slip-sheeting has to be resorted to. However, print with as little ink as will produce a clear and solid color, and there will be small danger of trouble.

**WANTS TO KNOW HOW TO PRODUCE TYPEWRITING EFFECTS.**—C. R. B., of Brazil, Indiana, desires light on the following: "Will you please tell me through THE INLAND PRINTER how to

to print again? We have a lot upon which mistakes were made." *Answer.*—We do not know of a way to eradicate printing from good paper, that would not injure it. However, if you will take a plain piece of tint-plate metal and cut it to a neat pattern and with it print in gold or white size ink over the printed matter, then bronze over this, you will be able to utilize the stock for some customer that might fancy a neat gold or silver and black heading. Black printing over solid gold is much desired by those wanting rich-looking printing. Use blue-black ink to print over gold or silver, and run the press slowly, taking off the sheets by hand.

**IS A PRINTING-PRESS RIGHT FOR EMBOSSED?**—E. S. D., of Newcomerstown, Ohio, desires the following information: "I write you for your opinion on a pressroom subject of importance to me. It is this: Would you advise a heavier press than the ordinary printing-press for embossing? Is there any more strain on a press or more impression required to emboss than in ordinary printing? Is it practical to emboss from script type without injuring the type?" *Answer.*—Light, general embossing may be done on job printing-presses, but this is not

advisable when the printing-press is also required for fine letterpress work. An occasional job of embossing, where the plate is not too large, may be executed on a printing-press without damage to the machine, but it is not advisable to experiment on such unless a good knowledge of how to do embossing is possessed by the operator. If much embossing is to be done, especially heavy embossing, it is wise to put in a machine specially adapted to the work. We have seen a case where the bed of the printing-press gave way in the middle before a dozen impressions had been made. If you want to emboss with script characters, set up the matter and get an extra thick electro shell made from the form, and have it mounted on a solid metal base. If a long run is to be made, get two electros.

**WANTS TO KNOW HOW TO KEEP COLORS SEPARATE.**—C. M., of Brooklyn, New York, makes the following queries: "Do you know of anything that will keep colors from mixing? There was something of that kind sold a few years ago to printers; it was called an emulsion, and was mixed with the colors—the colors were run in parallel lines—and when the colors spread, as colors now do, they did not mix owing to the action of the emulsion in the inks. Also, do you know by what process blending is done? The paper is colored in parallel lines, not printed. I think the sheets are laid in a wooden trough, and the top is divided into sections with tin, and these sections are filled with different water-colors. I think oxgall is mixed with the colors. I believe the idea is taken from the bookbinding trade, as the bookbinders use it in some way in a branch of their trade." *Answer.*—We can not tell you the formula of the emulsion inquired about. It was for sale about sixteen years ago, but met with little success because of waste of material, trouble in cleaning fountains and the small demand for such printing as was done by the process. If you will refer to page 727 of February number of *THE INLAND PRINTER*, you may read about the making of bookbinders' colors. For further information we suggest that you write to the editor of "Notes on Practical Bookbinding," 214 Monroe street, Chicago, Illinois.

**"BOUQUETS."**—Such is the title of one of the most lovely pieces of printing that has come to our attention. The entire work displayed on this masterpiece of typographical and letter-press printing and embossing, including designing, engraving and arrangement, is the work and conception of the Griffith, Axtell & Cady Company, of Holyoke, Massachusetts, over which Mr. J. Everett Griffith presides as manager. "Bouquets" appears in souvenir shape, the entrancing cover of which is white, covered with a delicate Japanese tissue sheet with floral design, on which is printed the address of the concern in pale gray tint. The cover proper is made up of a fairy-like female figure with butterfly wings and draped in white, which is well enhanced in effect by artistic embossing. The colorings employed on the cover are made up of delicate buff, blue, purple and green tints, appropriately outlined with bordering of lemon-green bronze, the word "Bouquets" at the top of the design being in gold bronze. The fourth page of the cover contains an exquisite representation of a crimson jack-rose, with leaves and stem laid on an appropriate background. Inside the cover are seventeen pages of various kinds of specimens of workmanship of the most charming designs and colorings. Indeed, it would be difficult to effectively describe the loveliness and perfection of the various designs so ably carried out on this matchless piece of art work, for purely art work it is.

**WANTS TO KNOW A SECRET, ETC.**—E. C. A., of Jamestown, New York, writes as follows: "In the December number of *THE INLAND PRINTER* I notice a letter from J. P., of Christchurch, New Zealand, in which he complains about a new four-roller press he is running, and as the name of the press is very properly omitted, I should like to inquire of you what make

of press it is, or what press? I ask to know as a pressman, and for my own personal benefit. Will you please tell me what kind of presses are used to print *THE INLAND PRINTER* on. In looking over the presswork since last June on the journal, it seems to me that up to the December number the presswork was not equal to that heretofore done, or else paper inferior, and as this has been spoken of to me by others, I thought I would mention it. Of course, you may have discovered this as well as your readers, or may be we are poor judges." *Answer.*—We are always willing to impart information when it is in the line of duty, but hesitate to do so when by so doing we might lose a friend or damage the interests of a reputable business concern. There can not be any reason why we should do either, but if you want good, practical advice regarding the purchase of machinery, we can confidently recommend you to any of our advertisers to find what is necessary. *THE INLAND PRINTER* is printed on almost all kinds of presses, some of which may be better than others. In the great rush and variety of printing done where *THE INLAND PRINTER* is turned out, it is not within human effort to have every issue as perfect as desired. The best that can be done under the circumstances is done, and done enthusiastically. We are always open to criticism when it is well meant, and desire to thank you and all friends for reminding us of our failings.

**BADLY-SLURRED WORK.**—D. A. McG., of Buckingham, Quebec, has sent us two copies of a letter-head printed on linen bond paper, which looks very badly indeed. He asks: "Will you kindly inform me through the columns of *THE INLAND PRINTER* what is causing the blur on one of the enclosed sheets. The press is a Gordon, the ink is a \$2 a pound quality—gloss black. The packing on the platen is three sheets heavy manila and one sheet eight-ply cardboard. Some sheets print clean, but others blur like sample sent. Will you kindly explain, and oblige?" *Answer.*—Both sheets sent us are blurred. The blurring occurs irregularly, as you say, and all because you have not got the grippers set so that they will promptly *take hold of the sheet* and keep it firmly on the tympan until it reaches the impression and take the sheet back as promptly and firmly from the face of the form when printed. The feeding seems to have been carelessly done, because side margins are not uniform to the gauge. Indeed, it is evident that few or none of the press essentials have been employed to prevent blurring, the sheets being "fired" in and allowed to come back to the feeder in any shape. In printing a heading such as the one before us, we would use two bearers at the extreme inside edges of the chase, or near enough to have the ends of the form rollers bear on these as they pass up and down over the form. This arrangement would secure better and more uniform inking of the type, and thereby produce sharper and cleaner printing. Use softer tympans, leave out the cardboard, in lieu of which put in a sheet of "baby" rubber, or two sheets of thin muslin or a piece of blotting pad, drawing the paper sheets over whichever article you use. If the gloss black is too strong, add to it a small bit of a lower grade black, and the work will proceed to your satisfaction.

**HOW TO GET RELIEF FROM ELECTRICITY IN PAPER.**—Mr. Arthur E. E. Starkey, of Worcester, Massachusetts, has evidently given the electrical troubles encountered in printing-papers much attention. The device here illustrated will serve to demonstrate Mr. Starkey's method of securing relief from the action of electricity in the pressroom. He writes as follows: "In reference to a remedy for electricity, I think that I have an arrangement which is at least worthy of trial. Electricity in paper, running through a cylinder press, is frictional electricity, not static (heat), as generally supposed. Static electricity will not jump from one point to another; frictional will. Hence the difference is apparent. The remedy is very simple, and in six pressrooms, where it has been tried, has never failed. The whole thing in a nutshell is to keep the

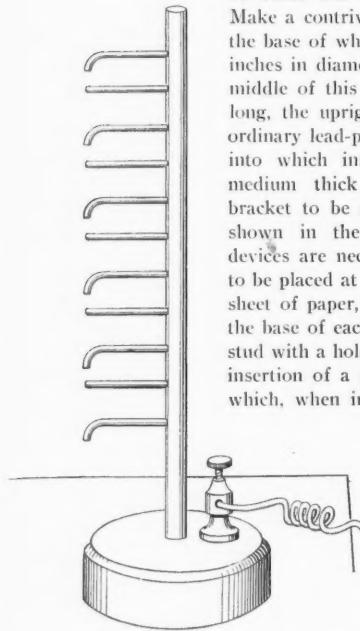
electrical equilibrium between press and paper the same." Various methods, of course, are in vogue different from that espoused by Mr. Starkey, such as oils, patented annihilators, steam-heat, etc. Certainly very little trouble is experienced from electricity during the summer months, hence it is assumed and rightly, too, that warm pressrooms have a beneficial tendency in dwarfing its energy. It is now a well-known fact that paper stored in cold rooms has more and retains more electricity than when stored in well-heated locations. Steam-heat or moist steam from ordinary boiling vessels in the pressroom has been demonstrated to be of considerable assistance in subduing electrical action. Mr. Starkey's new plan of overcoming the difficulty is as follows, the accompanying drawing

of which will serve to aid in the description: Make a contrivance similar to the illustration, the base of which should be steel and about 2 inches in diameter, with a flat bottom; in the middle of this insert a steel upright 6 inches long, the upright to be about as thick as an ordinary lead-pencil—the wooden thickness—into which insert about eleven brackets of medium thick copper wire, each alternate bracket to be slightly curved on the end, as shown in the illustration. Four of these devices are necessary for each press, and are to be placed at each of the four corners of the sheet of paper, whatever the size may be. In the base of each device insert a small metallic stud with a hole bored through it to permit the insertion of a regularly covered electric wire, which, when inserted in same, is held in the

usual way by a small thumbscrew. The wired connection is coiled, as shown, to allow of adjustment to different sizes of paper on the fly-board. The extreme ends of the four coiled electric wires are to be fastened to the frame of the press at convenient distances—the

fastenings to be made by soldering the wire ends to the press, after the paint on the iron has been scraped off at the points of contact, or else by small iron studs set into the framework of the machine. Steel is one of the best attractors of electricity, and copper the best conductor. This device is designed to fit in between the rib sticks of the fly, and as it has a heavy steel base, will not tip over. The bent wires are to be set so as to slightly touch the paper at each corner as the fly lays it down on the table. Any mechanical electrician can make this appliance at small cost.

**TRouble with a New Two-revolution Press.**—A. B. C., of New York city, writes: "As a reader of THE INLAND PRINTER, I would consider it a favor if you will enlighten me on the following queries: First, a new two-revolution press slurs near margins and at the tail end of the sheet, and although I have tried everything possible and have packing in perfect condition and bearers free from grease, I have not met with success. The bands hold the sheet tight. Second, Which is the correct way of setting a rack when the one on the bed is loosened and the press is run on the impression by hand, should the rack be drawn toward the grip or set from the grip?" *Answer.*—We wish you had stated the name of the machine. Ordinarily, when slurring occurs near the margins and at leaving end, we examine the set of the bearers to know whether they are uniformly even or not. If uneven, they should be set to type-height. Let the cylinder down on the regulated bearers, then examine the amount of tympaning carried on the cylinder, by laying a straight edge across the



cylinder and tympan, letting the straight edge rest on the cylinder barrel. This procedure should settle the problem so far as the relative adjustment of the bed and cylinder are concerned, for it will then be evident whether too little or too much tympan is carried. Of course, the outer sheet on the tympan should be drawn perfectly taut on the cylinder head to keep those in under up to the cylinder as snugly as possible. Sometimes irregularly set grippers cause slur, also badly set rollers, although few men look for trouble there, notwithstanding that a low-set form roller or one set too hard to a riding distributor will interfere with the accurate travel of the bed, especially if the gibbs are loose or the bed and cylinder rack not meshing accurately. Examine all of these, and if not successful in finding the cause of the slur, then look to the fit of the shoes; see that they fit without loss of action; if not then send for a competent machinist from the works of the builder of the press. Second, the rack on the bed should be meshed to the one on the cylinder at the point where the impression begins, which is the gripper end, and should be so set that the rack on the cylinder will fit between the first and second tooth on the bed rack, in which position its first tooth will grip on or impinge upon the back part of the first tooth of the bed rack. Often, when press dimensions will permit, the cylinder rack is set so as to fit in between the second and third tooth of the bed rack, and vice versa, to save wear on both racks.

#### PATENTS.

The past month has been somewhat prolific in patents pertaining to the delivery mechanism of cylinder presses. C. P. Cottrell has one, numbered 690,638, covering a combination of delivery tapes in front of the cylinder, with an endless chain carrier in front of said tapes, which is inoperative when the fly is in use.

Walter Scott is the author of patent No. 689,919, covering details of the gripper mechanism of a reciprocating sheet-delivery.

Alexander J. Hood, of Muscoda, Wisconsin, has patented as No. 691,863 an attachment for platen presses, consisting of a device for printing a tint in a different color and for removing the printed sheet from the platen.

A novelty in ink fountains for platen presses is exhibited in patent No. 692,065, by Robert Naumann, of New York. He places a little ink cylinder under one edge of the disk, in which works a plunger to push the ink forward at regular intervals. The discharge opening may be regulated to permit a pin point of ink or a big drop to be forced out at each passage of the rollers.

Michael A. Droitcour and Gustav F. Kalkhoff are responsible for patent No. 692,194, which describes a decidedly new idea in sheeting the product of a cylinder press to prevent offset. A traveling apron is arranged to receive the sheets from the press and carry them into a roll, where they are wound up in such a manner that each sheet is separated from every other sheet. This does not strike one as being superior to the present method of slip-sheeting.

George F. Peck, of Brooklyn, has patented as No. 690,911, what is perhaps the smallest article connected with printing on which there has been granted a patent. It is a quoin lock about one inch in length, and much smaller in every other dimension. It is designed to drop into the open space between the teeth of a Hempel quoin and prevent the parts from slipping when form is on the press, which object it will certainly accomplish.

A form of distributing roller for platen presses is the subject of patent No. 690,895, by John H. Schussler, of Denver, Colorado. He mounts a distributing roller so as to engage the two form rollers of a Gordon, and provides a movement for shifting the distributor endwise when the rollers are not in contact with either form or ink disk.



The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.—By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, \$1.

PENS AND TYPES.—By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, \$1.25.

PROOFREADING.—By F. Horace Teall. A series of essays for readers and their employers, and for authors and editors. Cloth, \$1.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.—By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, \$2.50.

PUNCTUATION.—By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, \$1.

COMPOUNDING OF ENGLISH WORDS.—By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, \$1.25.

A DANGEROUS CORRECTION (?)—In an advertisement a proofreader changed "Those desiring a copy should order it in advance" to read, "Those desiring copies should order them." Such a change should never be made without permission of the advertiser.

A REVERSE.—The New York *Herald* recently contained an advertisement for agents, in which the advertisers announced a booklet telling how their agents succeeded, as follows: "How well some of our agents have succumbed is told in a little booklet." Is the power of succumbing a new agential accomplishment?

THE LONGEST WORD.—J. B., Bridgeport, Connecticut, writes: "A few years ago the New York *Sun* said velocipedestrianistrianarianologist is the longest word in the English language. What think ye of it?" *Answer*.—We think simply that, as it is not a word at all, it can not be the longest word. If any reasonable sense could be assigned to it, and enough demand existed for its use in that sense, it would be the longest word known to us.

AN ERROR IN PUNCTUATION.—W. U. M., Carson City, Nevada, writes: "The following sentence is from one of the current magazines: 'He had risen from the wreck undaunted but ill-armed against an unsympathetic world.' As you will notice, the period is the only point in the sentence. Is the sentence correctly punctuated as it stands? If not, will you kindly give the correct punctuation?" *Answer*.—A comma is needed after "undaunted."

POSSESSIVE FORM AND NUMBER.—V. X., Cleveland, Ohio, writes: "The following sentence recently appeared in a local paper: 'For Friday and Saturday's sale.' Why is not Friday made possessive, the same as Saturday, it being, of course, a two days' sale? Also 'There seems to be many new faces in the class this morning.' Is not 'seem' the proper word?" *Answer*.—The possessive as printed may be justified by the argument that "Friday and Saturday's" is a case coming under this dictum by Goold Brown: "When nouns of the possessive case are connected by conjunctions or put in apposition, the sign of possession must always be annexed to such, and such only, as immediately precede the governing noun." One sign of possession is generally considered sufficient in such cases. In the sentence of the other question the verb should be "seem," to agree with its plural nominative.

EVE AND EVENING.—A. P. B., East Chicago, Indiana, writes: "A poster for a ball had the date-line 'Saturday Eve., Dec. 28, 1901,' and we were uncertain whether the period should be after Eve., making it mean evening. Might it not be meant

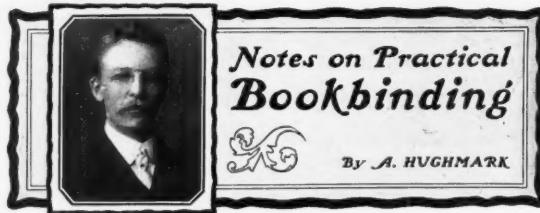
for the word eve, meaning the evening before, so that the ball would be given on Friday evening?" *Answer*.—Possibly some one might, for some jocular or secretive reason, or ignorantly, announce a ball by dating it Saturday eve, meaning Friday night, but it would not be a good use of the word eve. Probably no one would seriously write, for such use, any date but that of the actual day. Everything favors the conclusion that eve., with a period, was written as an abbreviation of evening. Eve'g is better, but it is wise in such a case to print just what is written. Eve is not in common use as a word meaning simply the evening before, though it is used poetically for evening, with reference to the day itself. In its commonest use—as in Christmas Eve—it means the whole day just preceding.

GRAMMARS.—A. H., Peoria, Illinois, asks for something hard to determine, thus: "Will you give the names and publishers of the best reference grammars for a proofreader?" *Answer*.—Though very many books on grammar have been published, they are mostly text-books rather than reference-books. Probably no list of absolutely best ones could be selected. Two of the largest are Goold Brown's "Grammar of English Grammars," which any regular bookseller should be able to procure (present publisher not known to us), and "The English Language and English Grammar," by Samuel Ramsey, published by G. P. Putnam's Sons, New York. Neither of these, nor any other, is faultless or worthy of unquestioned acceptance in all of its decisions. A fuller work than either of those named above is a translation, in three volumes, of a German work, "Englische Grammatik," by Eduard A. F. Mätzner. The writer not only does not know where this work may be procured, but would be glad to receive the information from any one. He has seen it only in dictionary editorial rooms.

FOREIGN WORDS ANGLICIZED.—S. F. N., North Easton, Massachusetts, asks: "Is there any way in which words of foreign derivation which have become Anglicized can be distinguished from those which have not, in the Century Dictionary? I refer to such puzzling words and phrases as 'à propos' and 'carte blanche,' for examples. In the dictionary which I formerly used all the words listed which were still foreign to our tongue were distinguished by parallel marks. I can find no indications of the same sort in the Century?" *Answer*.—The words cited are not of foreign derivation, but are the actual foreign words themselves. No typographical device is used in the Century Dictionary to distinguish foreign words. Why should the English word *apropos* be puzzling? It is a simple English word, as much English now as any other word, although it was originally a French phrase. *Carte blanche* is not Anglicized, but is and always will be French, although it is very familiar French. In the Century Dictionary each term is entered in the form preferred for its writing, and its origin is stated in the etymological treatment given just after the pronunciation.

TWO QUESTIONS OF WORD-USE.—B. L. R., Colorado Springs, Colorado, asks: "Will you please inform me if there is any preference between 'toward' and 'towards'? I find none recorded in the Century Dictionary. Are they used interchangeably? What is the rule distinguishing the use of 'was' and 'were' in such clauses as 'if I were you,' 'if this were the case,' etc.?" *Answer*.—It is because the word-forms of the first question are used interchangeably that no preference was found in the Century. A preference is recorded there, however, by the fact that all of the defining and citation is given with the form "toward," and the other form has no explanation other than "same as toward." Many writers and speakers use the form with *s* almost if not quite always; many others use both forms, not caring to bother about a choice; but the majority, especially of those who are at all nice about such matters, always say toward. It is because of the last fact

that the treatment of the word in the Century Dictionary was made as it is. Alfred Ayres, in "The Verbalist," says: "Those that profess to know about such things say that etymology furnishes no pretext for the adding of *s* to *ward* in such words as backward, forward, toward, upward, downward, afterward, heavenward, earthward, and the like." On the contrary, etymology furnishes the only pretext, which is thus given in the Century, in the entry *-ward*: "Most of the forms have a collateral form with adverbial genitive *-s*."—The distinction between the two words of the second question is that "was" is right in the indicative mode, and "were" is right only in the subjunctive. It is a fad with many writers to insist that the subjunctive is moribund, and that it might better be dropped altogether; but we have not yet reached the time, and it is probably far distant, when any careful speaker will consider "if I was" or "if it was" correct, in the clauses inquired about. One should be sure of the distinction between indicative and subjunctive, and avoid such absurdity as thinking that every "if" must have a subjunctive verb. The New York *Sun* once published the assertion that the sentence, "I asked if he was in," was wrong, and should be "I asked if he were in," because "if" is subjunctive, and that mode demands "were." Whether this decision ever would have been correct or not, it is not so now. If such expressions were once correct with the subjunctive verb, they are instances exemplifying the loss of that mode, for in them the indicative is now, at least, prevalent.



This department respectfully invites questions and correspondence from bookbinders and blank-bookmakers. Any communications relating to jobs not met with in the daily routine, or personal experience of interest to the craft, will be given consideration.

All communications should be addressed to 214 Monroe street, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

**THE ART OF BOOKBINDING.**—By J. W. Zehnsdorf. A practical treatise on the art, with many examples. 200 pages; illustrated; plates. Cloth, \$1.50.

**BOOKBINDING FOR AMATEURS.**—By W. J. E. Crane. Gives descriptions of the various tools and appliances required, and minute instructions for their effective use. 184 pages; 156 illustrations. Cloth, \$1.

**MANUAL OF THE ART OF BOOKBINDING.**—By J. B. Nicholson. Contains full directions in the different branches of forwarding, gilding and finishing; also the art of marbling book edges and paper. Designed for the practical workman, the amateur and the book collector. 317 pages; illustrated; plates and 7 sheets marbled paper. Cloth, \$2.25.

**STRENGTH OF LEATHER IMPAIRED BY STRETCHING.**—Did it ever occur to you that when a piece of leather is soaked and stretched over the back of a book that this process deprives it of one of its best qualities—tensile strength? When it dries, it shrinks mostly at the joints, thus becoming hard and brittle, where it should be most flexible. For heavy bindings, or bindings with heavy covers, care should be taken to leave the fibers of the leather in the flexible state, thus forming an easy, natural hinge to the cover. The hide or skin from which leather is prepared consists of bunches of closely interwoven fibers. It can then be clearly seen how the strength of the skin is affected by depriving it of the free motion of these units. In most of our commercial bindings this is plain, the books when used to some extent "wear through" in the joints.

**TRouble WITH ALUMINUM.**—F. E. S. writes: "Would like to hear of some method for sizing book-covers that would be satisfactory for aluminum stamping. Have tried all the sizes

I know of, but can find nothing that will do good work." **Answer.**—Several before you have had the same trouble, and many otherwise good stampers will smear on size that would do to use as glue, and the cases will smell of it long after they leave the bindery. A good size can be made by dissolving two pounds of shellac in two quarts of water, and then adding a pound of borax; the whole should be left to simmer over the gas stove until thoroughly mixed. This should be sponged over the covers evenly and metal laid on before too dry. A stronger heat is also necessary than what is needed for gold. When this method is pursued, a bright effect is had, and covers are clean and do not stick to the fingers afterward.

**APPRENTICE SYSTEM AND TECHNICAL TRAINING.**—A writer from abroad recently requested this department to furnish data in regard to system of apprenticeship and technical trade education. The only answer that can be truthfully given is that we have no system. We take in a boy to run errands, and if he is bright he can make himself useful in many ways for such work as padding, punching, eyeletting, perforating, bundling, etc. If the shop has not already full quota for apprentices, he can be admitted by making application to the local union having jurisdiction. This merely gives him the right to stand at the bench, it has no visible effect on him, as he will very likely be kept doing what he did before. If an edition shop, he will probably be kept gluing up for machine, and his ambition to be a "liner up" or a "caser" may, in the fulness of time, be gratified. At this point he stops and then begins the hunt for piecework as "journeyman" with no hope or time for anything else. In a blank-book shop, he has a trifle wider range. He can start in on checkbinding and work up to half-binding, where he will probably stop. In both cases his time runs on and when his years are "served," he is sent out as a journeyman by the mandate of his union, not because he is capable. Nothing is asked of him; his own opinion is good enough. Mr. Elbert Hubbard, "Roycrofter-in-chief," in a recent article stated that he went through a large book factory in this city, where there were five hundred men employed "turning books out of hoppers, and not a bookbinder among them." That is not a flattering opinion, but it is not very far from being a true one. Owing to the immense quantities of cheap books demanded by the public, these conditions can not be changed very easily. In Germany and England the governments and municipalities have taken a hand to ameliorate these conditions, by establishing trade schools for the benefit of respective crafts. Here where every one has to look to his own fences, it behooves the unions to take this matter up, and if the initiative is taken, the employers' associations would probably give a helping hand, inasmuch as it would be to their interest to have efficient help. The Childs-Drexel Home for printers was aided by assessments. Would it not be advisable to try the same again and get a night-school started in some large city as a beginning? Such subjects as marbling, finishing and ruling offer plenty of opportunities for theoretical, as well as practical studies. Drawing, leather molding, inlaying and tooling would prove attractive to those whose ambition leads beyond "crew work" and machine tending. Harmony of colors and materials would prove beneficial to the cheaper trade as well. Men now able in the respective branches would not be unwilling to impart their hard-earned knowledge for such purposes, although they now jealously guard what they consider their own accomplishments from what they term "botches." Not only would these "botches" be eliminated, but higher standards would be set, sobriety advanced, and pride and ambition now so dormant in the breasts of the "bookies" would be aroused.

**RARE BOOKS IN PHILADELPHIA.**—Mr. James Bentley's bookshop, in the Land Title building, Philadelphia, says the *International Printer*, is unique. One would not look for rare books in a busy office building, yet in Mr. Bentley's safes are

some of the choicest books in the world; rare and scarce specimens that are a delight to the booklover. The famous binders of France, England and America have contributed their skill to make the covers and bindings worthy of the contents. Among so many deserving of mention it is difficult to select, but here are some of the most notable that Mr. Bentley displays:

A magnificent copy of "Queen Hortense," bound by Chambolle-Duru. Fine French crushed levant, double, all inlaid by hand-tooling.

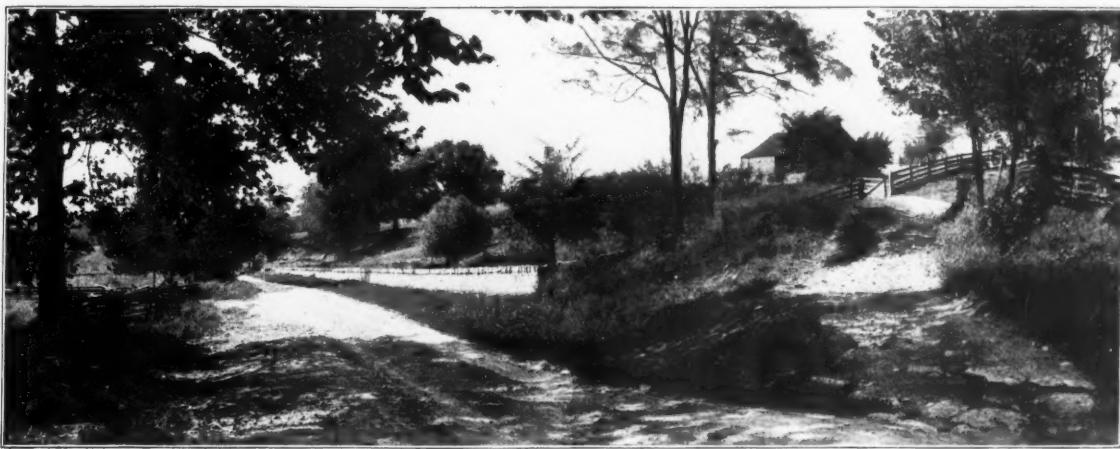
Swinburne's "Queen Mother and Rosamond," bound by Zaehnsdorf. Wine-color crushed levant morocco; the sides are tooled by hand to a floral design over a finely dotted gold background; panels containing the repetition of the title. The back tooled to a miniature reproduction of the same design; double with morocco, tooled in panels; morocco fly leaves, gilt tops.

Bernardine de Saint Pierre's "Paul and Virginia," bound by Chambolle-Duru. New full blue crushed levant, tooled

inlaid roses and water lilies, vellum lining with inlaid and tooled border. (Harold Karslake.)

#### PATENTS.

For bookbinders, E. Davell, of London, has perfected an apparatus for use in burnishing the edges of books, says the *International Printer*. It has an arm pivoted to a swinging frame and provided with a depending pointed end which enters an aperture in a burnishing tool. The frame is hinged to a standard. A spring, the tension of which can be regulated by means of a hand-wheel, encircles a rod extending between a bracket on the frame and an arm on the rod. During the operation of burnishing, the tool is guided over the edges of the leaves by means of a handle. The burnishing tool may be formed as an integral part of the arm, or the tool may be connected therewith by means of a screw or other suitable connection. An apparatus also for scraping, gilding and burnishing the edges of books, comprises a table upon which are mounted rails for carrying a series of movable presses, of the usual kind



A COUNTRY ROAD.

chastely on the sides with fine lined geometrical design; inside, eight lined borders, marbled edges, gilt tops.

"Life of Marie Antoinette," four volumes, bound by Taffin, Paris. Full crushed levant, Jansen style; double in crushed levant, tooled in panels, ornamented with gold fleur-de-lis on rose-colored background.

"Walter Pater's Works," in nine volumes, bound by Macdonald, New York. Three-quarter crushed levant; sides tooled in design of flowers in red and gold, on green background. Edition limited to one hundred copies.

A GREAT LONDON SALE.—According to the *International Printer*, the sale of rare books and bindings, the second selection of the work by the Guild of Women Binders and the Hampstead Bindery, took place recently in London. Of this exhibit and sale three of the choicest specimens are mentioned:

Browning's Poems, Japan vellum, illustrations by Byam Shaw, maroon morocco, uncut, t. e. g., inlaid design, consisting of 199 pieces in blue, yellow, orange, green and white, turquoise blue doublures, with sixty colored inlays. (Constance Karslake), 1897.

Keats' Poems, Japan vellum copy, illustrations by R. Annings Bell, green morocco, uncut, t. e. g., with sixty-two inlaid purple and blue pansies, and 125 inlaid red berries, full morocco doublure with 112 inlaid red and brown berries. (P. A. Savoldelli).

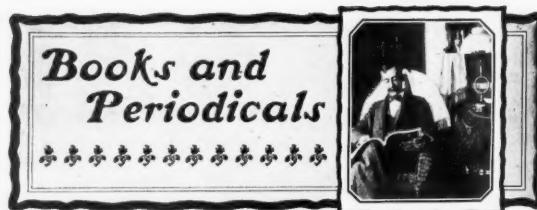
Rogers' "Italy," poem, large paper, choice India proofs of the engravings after Turner and Stothard, crimson morocco, uncut, t. e. g., entirely covered with a dark green inlay and 364

employed by bookbinders. A book is screwed up in the first press of the series, and an operator scrapes the edges of the leaves. After the scraping operation has been finished, the press is pushed along the rails to a position near a second operator, who gilds the edges and then pushes forward the press to an operator who burnishes the edges of the leaves. Blocks, hinged to the rails, serve to hold the presses in position. The gilding and burnishing implements are supported respectively upon bridges or standards.

Herman H. Hofman, of Chicago, has patented as No. 690,859 a loose leaf binder, comprising relatively movable top and base members, a rotating shaft carrying a toothed wheel and, journaled on one of said members, flexible chains for guiding and holding the rear side edges of the leaves to be bound, each of said chains being provided with a rack engaging one the upper and one the lower periphery of said wheel.

A detachable book-cover has been patented by Gustav A. Roedde, of Vancouver, Canada. It appears to be a practical device.

The Perfection Book Back Company, of New York, is the owner of patent No. 689,874, granted to Frederick Hager, of Portland, Oregon, covering a new article of manufacture, an integral strip-sheet for backing and assembling book signatures, embodying a plurality of pairs of strips, adjacent members of the two pairs being connected by bridges, and the members of each pair being in parallel position, with a uniform intervening space bridged by integral narrow connecting-necks extending between them.



**In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of the publisher, places on sale, and prices should be enclosed in all publications sent for review.**

FRANK A. VANDERLIP, who concludes his articles on the "Commercial Invasion" of Europe in the March *Scribner's*, makes a startling summary of the conditions which he believes will secure indefinitely the supremacy of the United States in trade.

SENATOR HANNA, Charles M. Schwab, Bishop Potter and all other members of the committee of thirty-six appointed by the Capital and Labor Conference, held in New York recently, gave their opinion on the movement to end labor troubles in a recent issue of the *American Federationist*, of which Samuel Gompers is editor.

CONTRIBUTIONS of a high order make up the contents of the February *International Monthly*. First come "Trusts, Trade Unions and the National Minimum," by Sidney Webb, a well-known English economist. The view he takes of the relations between capital and labor in the United States is not rosy, and he suggests a remedy.

THE *Trade Press* is the title of a new publication devoted to advertising, published quarterly by L. L. Cline, Hodges building, Detroit, Michigan. Of standard magazine size, containing sixty pages, about one-half being taken up in advertising, the style of its arrangement is good, and it is well printed. The publication advocates the use of trade magazines and will help this class of publications.

THE first number of *Commercial Originality*, "for the man at the heart of any business," published monthly at Chicago by the Binner Engraving Company, made its appearance on February first. William A. Hinners is editor. The publication does not pose as being anything but an advertisement for the company getting it out. It is so neatly printed and has such excellent examples of engraved work and information about cuts in general that it will be welcomed.

THE students of the Art Institute of Chicago now have a medium through which they can let the world know what they are doing. It is called *The Sketch Book*, and is to be published monthly. The first issue appeared in February. It starts out with thirty-two pages and cover, the larger part being taken up with reproductions of the work of the students and with matter of general information along art lines. Mrs. Will Herrick is editor, and M. E. Caldwell associate editor. The publication will undoubtedly be a great help to the students and to the institute which is back of it. THE INLAND PRINTER wishes it success.

A SECOND work by Adèle Millicent Smith, of the Drexel Institute, Philadelphia, under the title of "Proofreading and Punctuation," has made its appearance. It is a manual of some two hundred pages, cloth-bound, with a number of illustrations in line and half-tone. The object of the author is to have the work used as a text-book in schools and to be of assistance to the non-professional proofreader. Proof-marks, preparing copy, reading proof, sizes of type, chapters on typefounding, typesetting, different engraving processes, paper-

making and other matters of interest along this line are included in the work. Quite a good deal of the material in the work can be found in other shape in works devoted to printing, but they are here grouped in such convenient form for reference that they will be found of great help. The book is well printed and tastefully bound, and sells at the reasonable price of \$1. It may be obtained of the author or through The Inland Printer Company.

YEAR-BOOK OF COLUMBIA TYPOGRAPHICAL UNION.—The Year-book of Columbia Typographical Union, No. 101, Washington, D. C., for 1891, is a very fine production and most creditable to the printing committee, Messrs. Dan C. Vaughan, Thomas A. Bynum and C. G. Morrison, and to the printers of Washington. The book is printed on fine paper, and copiously illustrated with portraits of officers and members of No. 101 and others interested in the printing industries. The table of contents gives an interesting list of subjects: Elective Officers of Columbia Union; List of Committees and Their Duties; "The Year's Review," by Charles W. Otis; "Printers in the Professions," by Jackson H. Ralston; "Evolution of the Book"; "Printing Sixty Years Ago," by Theodore L. De Vinne; "Job Composition," by A. H. McQuilkin; "Printers in Congress," by Hon. Amos J. Cummings; "Our Home Typographical Temple," by J. M. Johnson; "The Government Printing-office—Old and New," by C. J. Ricketts; "Philippine Printing," by W. J. Dow; "A Cosmopolitan Office," by Bernard H. Lane; etc.

A CENTURY OF TYPOGRAPHY.—Of the one hundred and fifty books printed, only two copies of "Notes on a Century of Typography at the University Press, Oxford, 1693-1794," are to be found in Chicago—one at the John Crerar Library, the other in the office of THE INLAND PRINTER. Mr. Horace Hart, the compiler, has accomplished a wonderful work in placing in such permanent and handsome form complete information in reference to the specimens issued by the Oxford Press, England, and all the punches, matrices, type, etc., ever made or used at that great printery. To save from destruction all of the ancient printing materials belonging to the university seemed to be the duty of the Controller of the Press, according to Mr. Hart, and occupying that office he set about to do this. At the same time he made a complete record of all the specimens that had been issued, reproducing them where possible, and indicating the condition of all the material now in existence. The result is presented in a quarto volume of 172 pages, on Van Gelder deckle-edged paper, printed as far as possible from the original type, but in some instances (where the type had been destroyed) from zinc etchings made from early specimen sheets. The amount of labor entailed in the production of this volume must have been enormous. Mr. Hart acknowledges his indebtedness to Mr. John De La Mare, head of the type storerooms and of the typefoundry of the Oxford Press, for his great assistance in the preparation of the work. The book has charms not only for the typefounder and the printer, but for the book-lover as well. In considering present-day typography one can not fail to notice its similarity to the early specimens in this book—the Caslon and letters of that character. A return to old-style faces indicates that plain, simple, dignified letters will outlive all the fanciful, illegible and grotesque faces that could be devised. THE INLAND PRINTER extends its thanks to Mr. Hart for including the magazine in the list of fortunate possessors of this rare and interesting volume.

#### BEEN A READER FOR FIFTEEN YEARS.

THE INLAND PRINTER has been a great help to me, both mechanically and educationally. Have been reading it for about fifteen years and it seems the longer I read the more interest I find in it.—William M. Rettig, Chicago, Illinois.

# VIKING

AND

## VIKING ITALIC

*A clean cut, Novel and Artistic  
Type for fine work.*

*Designed and Manufactured by*

**H. C. HANSEN.**  
*Type Founder,*  
190-192 Congress Street,  
*BOSTON, MASS.*

*O, time may roll onward and seasons may change,  
And this life with its dreams fade away;  
But the heart that is faithful, the love that is true,  
Will live on forever and aye, sweetheart.  
Will live on forever and aye!*

*When the dews of night have fallen, and stars  
fond vigil keep,  
When the cares of day are over, and the world is  
hushed in sleep,*

*Then I think of a summer's gloaming  
beneath the tender sky,  
When we stood beside the sea, dear  
love, and whispered our "goodby."*

*Tho' weary months have come  
and gone in changing restless  
scene,*

*Fond thoughts of you still  
linger in the land of might  
have been;*

*Tho' brightest dreams  
have passed away,*

*And joy is dead  
to me forever.*

Round Brass Corners on this page are made on  
square body, and sold at Fifty cents per set

A System which provides a mutual exchange of commodities is manifestly essential to the continued and healthful growth of our export trade. We must not repose in fancied security that we

can forever sell everything and buy little or nothing. If such a thing were possible it would not be best for us or

those with whom we deal. We should take from our customers such of their products as

we can use without harm to our industries and labor. Reciprocity is the natural outgrowth of our wonderful industrial development under the

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Sizes Line at the Bottom  
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Fonts Contain Logotypes  
Two of Each Kind

8 POINT—15 A 30 a—\$2.35  
For Artistic Composition  
Satisfactory Results

6 POINT—18 A 36 a—\$2.25  
Primitive has none of  
those ugly features  
which make some  
faces so objectionable  
and is clear  
and distinct in  
all the sizes.

The  
the  
and  
of

One  
of the  
Newest  
Satinets  
of its kind in  
this city and  
being sold in  
many stores at  
the regular price  
Good variety of de-  
signs and colorings;  
24 inches wide; on the  
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*Another Series of  
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*in the United States have  
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facilities are unexcelled*

24 POINT

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*When used as a  
Display Letter*

36 POINT

3 A \$2 75 5 a \$2 00 \$4 75

**ADMIRABLE**  
*Type Fashion*

8 POINT

12 A \$0 95 26 a \$1 05 \$2 00

**PRINTERS SHOULD AL-**  
*ways bear in mind the  
various tastes of their  
patrons, and so far as prac-  
ticable select material best  
suited to the character and  
quality of the work. Our pro-  
ductions will aid you in this*

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A clear-cut, legible body-letter, made in five sizes, as shown on these pages

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**AMERICAN  
TYPE FOUNDERS  
COMPANY**

### A STUDY OF PROOFREADING.

THAT no system of set rules could be devised for punctuation, even for use only by one permanent set of workers, which would serve adequately to reasonable practice, is an assertion often made, and is probably true. Rules cannot be made so clear that will give only one result in their application—that is, no rule that has any other than one specific application can be so made. Even the prescriptions common to nearly all books on the subject, that certain words, under certain circumstances, must have a comma each side of them, are frequently misunderstood, so that some compositors think that the word *however*, or *therefore*, for instance, must never be used without a comma. One of the reasons why punctuation is so little understood must, it seems, lie in the fact that those who have tried to systematize it have made too many rules. No learning by rote is necessary. What is needed is thorough understanding of a few

8 POINT—Opened with 2 point leads

QUALITY in type means the ability it has to resist wear. Not durability alone is concerned with this; but the kind of durability by which a type can hold its pristine clarity of outline in face and its capacity for clean-cut printing, even under the utmost stress of ordinary service in the printshop's every-day workings. Now, the printer is not very careful of the type, as a general proposition. He does not devote much thought to his humble servitor, to the making whereof went *so much skill and devoted watchfulness*. He is more than likely to batter it, and to permit that it goes back to its box, after use, half-washed and wholly covered with minute particles of printing ink. He lets it go dusty, often. Also slovenly compositors hurl it ruthlessly to its place in distribution, and its serifs lose sharpness prematurely. For all this disregard, the quality must be there

10 POINT—Opened with 2 point leads

**CENTURY EXPANDED**  
is carried in stock and furnished  
by all Houses and Agencies of the  
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Order from the House nearest your  
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pounds, or some multiple of these  
weights, at the following Roman  
prices:*

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8 Point . . . per lb.,	.52
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*Quantities of 500 lbs. and upwards  
at reduced prices, according  
to size of font.*

UNDENIABLY co-operation stands for one of those twentieth-century, or, to use a term once popular, *fin de siècle*, ideas that appear to be fast gaining hold of society and business. It is a word standing for an ideal condition—a millennial condition, pointing to the time when the lion and the lamb shall lie down together, without the lamb being inside the lion. There are two sets of forces in society—the centrifugal and the centripetal: the former drives men to individual selfish effort, the latter to a combined, harmonious and sympathetic effort. There are those who believe the Creator intended that what appears in plant and animal life generally should rule in human life; that is, the triumph of the stronger, the unceasing strife of higher forms against the lower and the survival of the fittest, giving expression in men's lives to selfish, every-fellow-for-himself, the devil-take-the-hindmost methods that trample upon and crush opposition and glory in the ruin they produce. Men excuse themselves in this by calling it natural and in accordance with the great law of evolution ever working in the world about us. And there are others who believe that between man and nature around him is an impassable gulf, that as soul and moral accountability differ from brute instinct, so man, in his relations with his fellowman, differs from brute and plant life. They take their cue from the Divine ideal of society as found in the Golden Rule, and hold that the world of business will not have reached its millennial dawn until every man treats his neighbor as he would that his neighbor should treat him. In every trade there will be found men who

6 POINT—Opened with 2 point leads

**AMERICAN TYPE FOUNDERS COMPANY**

10 POINT—Opened with 2 point leads

## Century Expanded

A series of semi-monotone book and magazine letter in five sizes with Italic, made exclusively by

AMERICAN  
TYPE FOUNDERS  
COMPANY

and sold at all its Houses  
and Agencies

### CHAPTER X

ECONOMICAL latter-day m  
production of type to begin  
letter designer. In the Uni

perhaps ten men whose understanding of the typefounder's needs is wide enough to qualify their drawings for service in the making of a symmetrical, salable and serviceable font of type; and so difficult and complex are the requirements in such designing that it is hardly probable there will ever be more than ten or twelve thoroughly capable designers of type. Working upon white bristol board, with India ink, the artist draws his conception of the new face, *making a separate design* for each capital, each small capital, each lower-case letter, figure, punctuation mark, and specific mark such as the \$-sign, the &-sign, and the like. His design sheets ready, the artist now goes into conference with the master typefounder, and his artistic pride begins to be jolted; for while the arrangement of letters may be beautiful to the eye, it probably is not fitted to meet the

11 POINT—Opened with 2 point leads

### MODERN TYPEFOUNDRYING

3

To the guild of which you and I are unimportant units, type is a thing largely providential and fortuitous. Either it is there when it is wanted, or it is not. In the one case we "pick for sorts"; in the other we accept it mainly as the happy intervention of industry in our work's behalf. In these latter days it is with type as with many other things of daily use. The guild which has as its forefathers Gutenberg, Schœffer, Faust and Franklin, has come to regard it no more than other ordinary things that we take for granted, and as one of the factors that go to make up our business. *This was not always so*, for, in the days before mechanical thought developed to definite plans those creations we now regard as inevitable accessories of the printshop, the types were the beloved tools wherewith the printer wrought his

12 POINT—Opened with 2 point leads

12 Point  
THERE IS HARDLY ANY  
industry with which so much  
pains and *care have* of late

11 Point  
A CULTIVATED TASTE HAS  
led to a demand for fine books,  
and the *lover of books* has taken

10 Point  
PRINTERS RECOGNIZED THE  
call for artistic work, and have  
done *their best* to supply it, and

8 Point  
DECORATIVE PRINTING OF LATE  
years has become very prominent as an  
art. Any one *who doubts it* has only to

6 Point  
THE REASON MANY PIECES OF CAREFUL  
work are failures is that they have neither har-  
mony nor simplicity. In *the long run* there is more

Style of Figure 1234567890 Cast on en set

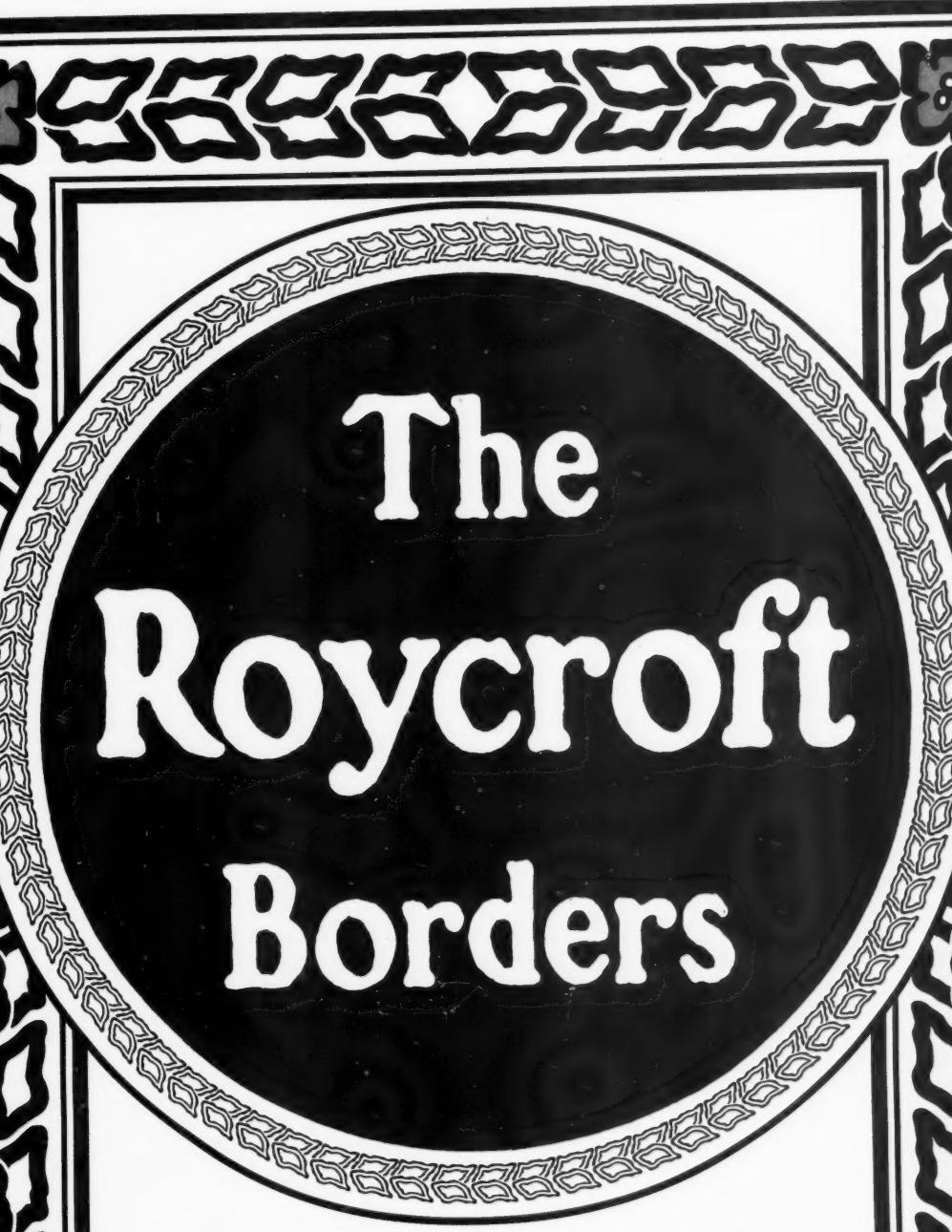
AMERICAN TYPE FOUNDERS COMPANY



Photo by H. L. Grant, Oakland, Md.

**FALLS OF GOUDY'S CREEK, NEAR MCKENDREE, WEST VIRGINIA.**

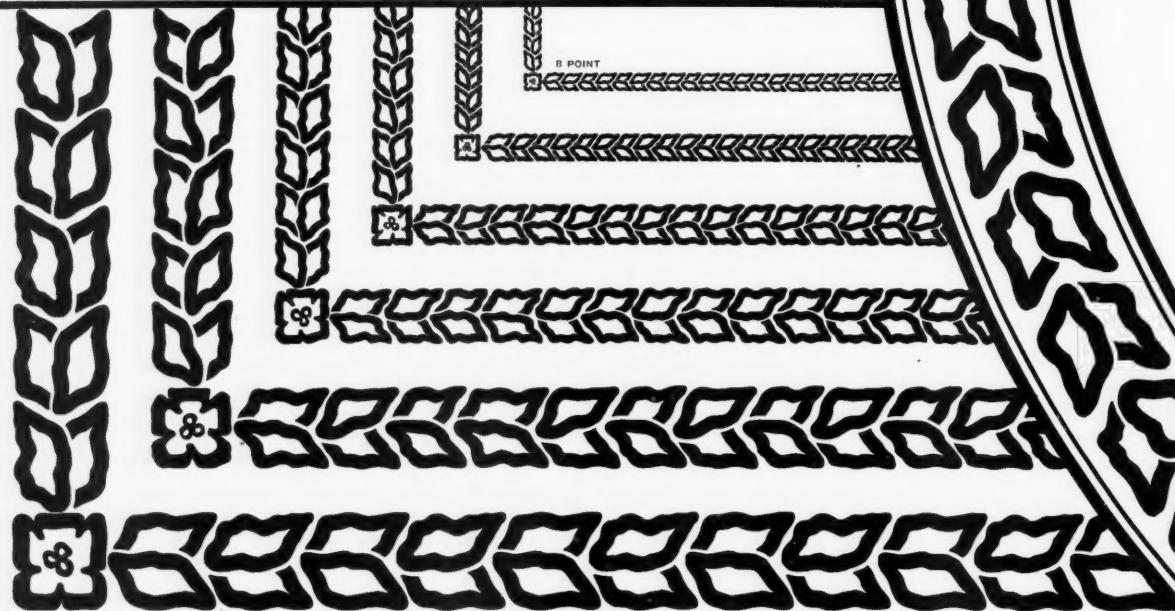
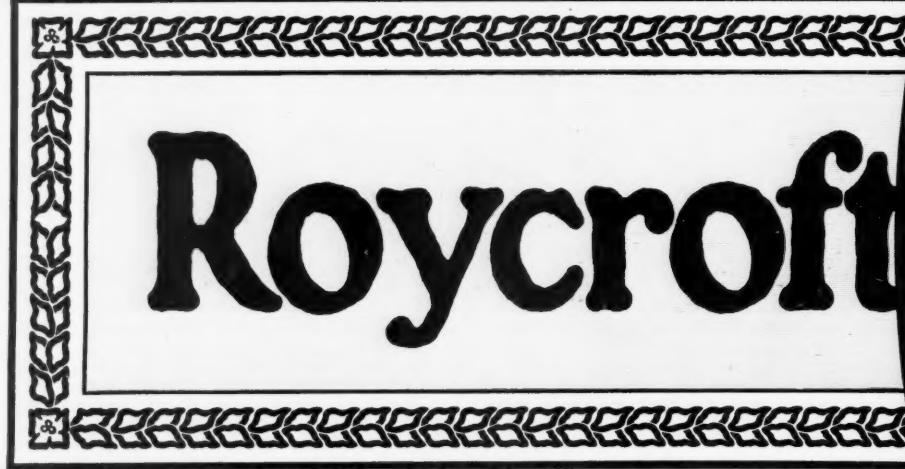
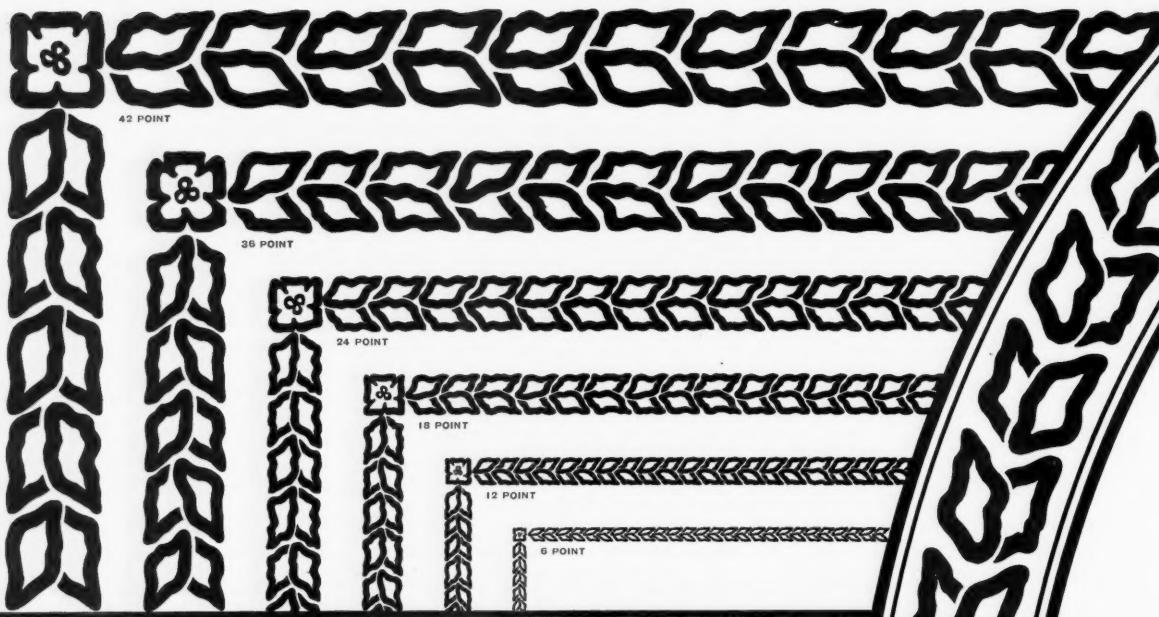
(On the Chesapeake & Ohio R'y.)



The  
Roycroft  
Borders

American Type Founders  
Company, U. S. A.

Patent Applied for in America and Registered in England



The somewhat peculiar arrangement of these two pages of Roycroft Border is intended to give to the printer a practical opportunity to lay his job in the angle formed by a corner and two lines of border, and see just how it will obtain in either the solid or open effect in any size.

**The Roycroft  
Border**

6 Point	54 inches	\$1.50
8 Point	50 inches	1.50
12 Point	36 inches	1.50
18 Point	30 inches	1.50
24 Point	30 inches	2.00
36 Point	30 inches	2.50
42 Point	30 inches	2.75
48 Point	30 inches	3.00

Originated, made and for sale by the

that peculiar  
of these two  
Rycroft Border  
give to the  
tactical oppor-  
tunity is job in the  
by a corner  
s of border,  
how it will  
er the solid  
it in any size

Rycroft  
der

inches \$1.50  
inches 1.50  
inches 1.50  
inches 1.50  
inches 2.00  
inches 2.50  
inches 2.75  
inches 3.00

Characters for printing  
the corner piece in color,  
as on the first page of this  
specimen, are furnished  
with the solid Rycroft  
Border only, in all sizes  
excepting 6 point. The  
characters of the solid  
and the open borders can  
be set alternately, giving  
the effect of pen drawing

#### Rycroft Open Border

6 Point	54 inches	\$1.50
8 Point	50 inches	1.50
12 Point	36 inches	1.50
18 Point	30 inches	1.50
24 Point	30 inches	2.00
36 Point	30 inches	2.50
42 Point	30 inches	2.75
48 Point	30 inches	3.00

# Borders

42 POINT

36 POINT

24 POINT

18 POINT

12 POINT

6 POINT

8 POINT

American Type Founders Company

# Roycroft Borders

The Roycroft Borders are made in eight sizes of the solid, with corresponding sizes of the open, 6 to 48 point inclusive each. The border characters, two in number, are usable indiscriminately—artistic skill is entirely unnecessary to get the very best results.

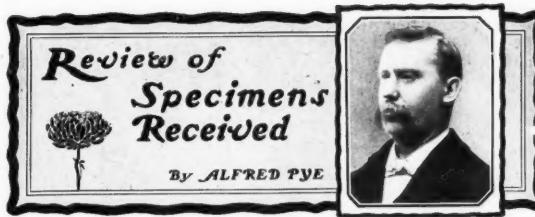
## Look well with any Type

While the solid or heavier border is, perhaps, better adapted for use with the rugged faces, the lighter or open border makes it possible to select from a *complete series* something that will satisfactorily fill all requirements, for any purpose or with any type.

**Are the most comprehensive ever designed. Provided with the two series, the printer can always depend upon them, be requirements what they may. They are made up of but few characters, cast with special view to quick handling, and in use with almost any type face are effectively "sketchy" and unique. In stock at the selling places and special dealers of**

## American Type Founders Co.

To demonstrate the comprehensiveness of the Roycroft Borders, they are shown in use in this insert with three distinct and widely different faces: the rugged Roycroft, the medium Abbot Oldstyle, and the light face, Cushing



The purpose of this department is to candidly and briefly criticize specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no courtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "Alpha."

A few samples of job-printing from Frank D. Mundy, Rochester, New York, are specimens of neat composition and excellent presswork.

MARSH & GRANT COMPANY, Chicago, is getting out a series of monthly calendar blotters in a new style of printing that is most attractive. Send a 2-cent stamp for some samples.

HUNTLEY S. TURNER, Ayer, Massachusetts, is sending out a most attractive series of blotters printed in colors. Composition, engraving and presswork are of a very high grade.

T. W. & C. B. SHERIDAN's catalogue of cutting machines is an excellent piece of composition and fine presswork. The cover is printed in black and gold on dark gray stock, and is a striking and artistic design.

FRED A. MILLER, Hingham, Massachusetts, sends a calendar for 1902, the background of which is a fine half-tone reproduction of Willow Bridge, Hingham. Apart from this the printing is of a very ordinary character.

HENRY BICKING, Monroe, Michigan.—The card submitted is weak in the most important point thereon—the nature of the prize offered. This should have been set in a much stronger type. Design of the card is otherwise good.

THE INLAND PRINTER acknowledges with thanks a card of greeting from Mr. and Mrs. Herbert Baillie, of Wellington, New Zealand, "with kind thoughts and good wishes for your health and happiness during the coming year."

From the Bee Job Rooms, Toledo, Ohio, we have received some excellent samples of artistic work in the line of color-printing, both in typography and three-color half-tone. Composition, engraving and presswork are all of the highest grade.

ARTHUR J. BUELL, with *Daily Tribune*, La Salle, Illinois, sends a package of jobwork, the composition on which is good and up to date in style, and the presswork of excellent quality. Neatness is the ruling feature of all samples submitted.

THE United States Printing Company, Brooklyn, New York, has issued a monthly calendar blotter for January that is a most artistic piece of designing, printed in black and gold—very dignified in appearance and attractive as an advertisement.

J. LEONARD MOBERG, West Alexandria, Ohio.—The specimens you send are neat in composition. We would suggest, however, that on the Schunke bill-head and letter-head the "Zimmer, Spanish," etc., matter should have been made a little more prominent.

THE B. & O. Printery, East Liverpool, Ohio, sends out a series of monthly calendar blotters that are artistically designed and attractively printed in two or three colors. Those for December, 1901, and January, 1902, are excellent specimens of up-to-date advertising.

THE Brown Folding Machine Company, Erie, Pennsylvania, furnishes a very convenient memorandum book for 1902. It is bound in leather, of a convenient size for the pocket, and has much information of value in the front and back part in addition to blank pages for memorandum use.

SEVERAL samples of work from the Anchor Job Printing House, South Bethlehem, Pennsylvania, give evidence that the proprietors, Keller & Grim, are up to date in their ideas and with their material. Composition is attractive and presswork of good quality. Monthly blotters are well displayed and should prove good advertisements for the house.

CHRISTMAS and New Year's greeting from the job branch of the Government Printing-office, Wellington, New Zealand, is conveyed on a handsomely printed card in gold and two colors. Design artistic and presswork good. We thank our brothers in the southern hemisphere for their good wishes and reciprocate with heartiness and great pleasure.

THE McCormick Harvesting Machine Company, Chicago, has submitted sample of a pamphlet, "The World Centre," which has an attractive cover showing the McCormick works in full blast at night. The pamphlet is printed in colors, the wording being in dialogue form, a conversation between the dealer and buyer. This is a novel way of get-

ting up wording for a catalogue and makes it plain and simple and full of strong argument.

THE Salon number of *Camera Craft*, issued by the Sunset Photo-engraving Press, of San Francisco, California, is a very handsomely printed magazine. The reproductions of exhibits, printed in brown, blue and green shades of color, are most artistic, some of them on grained stock, and make an attractive showing. The number is well worth the price asked, 25 cents.

THE Great Western Type Foundry, Kansas City, Missouri, has issued a calendar for 1902, which shows portraits of all the working force employed, from the secretary-treasurer down to the man-of-all-work and the office boy. The portraits are well engraved and nicely printed, and the calendar is an attractive piece of printing that will no doubt prove a valuable advertisement.

THE Mennonite Publishing Company, Elkhart, Indiana, submits a few booklets for criticism. The composition is good, engraving excellent, presswork of fine quality, and the booklets in their entirety are as good specimens of fine letterpress as one could wish to behold. Mr. Owen Stauffer, the foreman of the printing department, has nothing to be ashamed of in these productions.

"CUTS WE ARE PROUD OF" is the title on front cover of a booklet issued by the Toronto Engraving Company, Toronto, Canada. The cuts shown are beautiful specimens of half-tone engraving, very finely printed on best enameled stock. The front cover-design represents a peacock with outspread tail printed in colors in a most artistic manner. The booklet is one the company might well feel proud of.

CHARLES E. JOHNSON, Ishpeming, Michigan, sends a program of a fireman's ball, which is a good piece of artistic composition and fine presswork in two colors. The title-page, however, is wrongly imposed; it should read from the back to the fore-edge of the book. It would have been far better to have set it the other way of the page, reading from top to bottom. The half-tone work is good.

THE Keystone Type Foundry has sent one of the Franklin Club souvenirs—a plaster cast of Benjamin Franklin with a loaf of bread under one arm and the letter K of Keystone type under the other. According to all the stories, Franklin carried a penny loaf under each arm, but possibly the theory that the Keystone people have worked out is correct. In any event it is a clever advertising idea.

ARCHIE MCLEAN, Silver Creek, New York.—The two booklets sent by you are neat specimens of composition and good presswork. The pages, however, should have been made a little longer to make top and bottom margins correspond with the sides, or they might have been a little narrower to give more margin on the outside to correspond with top and bottom, which would have improved their appearance very much.

A very fine catalogue of hoisting engines and appliances is issued by the Allis-Chalmers Company (late Fraser & Chalmers), of Milwaukee and Chicago. The work consists of 128 pages and cover, 6 by 9 inches in size, the composition and presswork on which are above criticism. The printing was done by the Meisenheimer Printing Company, Milwaukee, Wisconsin, to whom all credit is due for such an artistic production. The engravings and presswork are exceptionally fine.

A WELL-PRINTED eight-page publication, called the *Farmers' Advance*, is issued by the McCormick Harvesting Machine Company, Chicago. The half-tones in the paper show up remarkably well when the quality of the paper is considered. Many of the cuts are run in colors, some from half-tones and others from line cuts, with stippled or half-tone tints. The publication is issued bi-monthly, and has a very large circulation. The paper is a credit to the company and to the advertising manager.

A PAMPHLET sent out by the M. J. Doyle Printing Company, Holyoke, Massachusetts, is a handsome piece of letterpress printing showing the capabilities of its plant. The composition is admirable and the presswork beyond criticism. Some three-color half-tones are beautiful pieces of artistic workmanship, and the illuminated initials used throughout the work are most attractive and striking—worked in colors and gold and silver. The embossed design of a mounted herald on the front cover is an excellent piece of relief work.

THE Nolley Illustrating Company, Baltimore, Maryland, has sent THE INLAND PRINTER one of the clay molded calendars, reproduced in plaster, gotten out for the William Knabe Company, Baltimore. It shows a little Cupid at a grand piano, has lettering above the space provided for the calendar, and a raised medal in one corner. The calendar is printed from half-tones imitating modeled work, and placed in a sunken panel, making it harmonize well with the character of the design. It is an expensive way of advertising, but a good one.

THE "Printer's Note-book" is a handy vest-pocket note and memo book, 2½ by 5½ inches in size, issued by Shackell, Edwards & Co., Ltd., of London, England, manufacturers of printing-inks. It is full of information about weights of paper, sizes of account books, weight and thickness of strawboards, etc. It has a calendar for 1902, with pages for memoranda, cash accounts, notes, etc., and is substantially bound in green cloth with broad rubber band and pencil with pocket for same. It is one of the handiest and most useful note-books we have seen.

A PACKAGE of samples of general commercial work from the office of the Reporter Printing Company, Fond du Lac, Wisconsin, shows that up-to-date ideas in composition are entertained in that Northwestern

## THE INLAND PRINTER.

city, and that they are carried out to perfection. The composition is excellently well done, and the presswork on all the samples is of admirable quality. The *Reporter* office has nothing to be ashamed of in the collection submitted for criticism. The Ceramic Art Club program is a very neat piece of work, and the announcement card of concert and social shows that your pressman knows how to rightly handle half-tone portrait cuts.

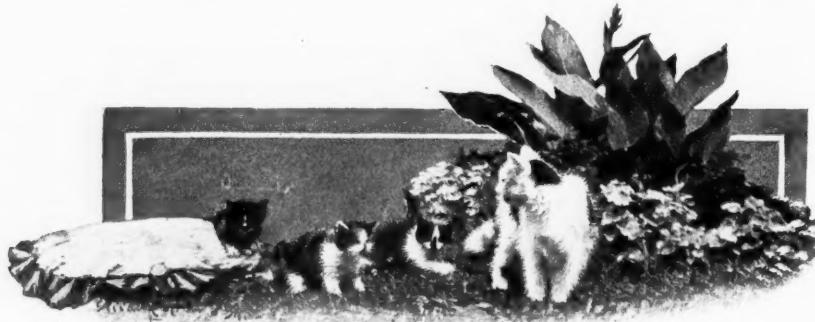
THE Challenge Machinery Company, Chicago, is sending out its new illustrated catalogue No. 6, which has a number of specialties for printers, including printing-presses, paper-cutters, register hooks for color-printing, sectional blocks, combination blocks in wood, metal and iron, and other things for progressive printers. It contains forty pages and cover, is neatly printed in a greenish-black ink, with red line border. The machinery made by the Challenge Machinery Company is for sale by all typefounders and dealers. The firm does not deal direct with consumers, but would be glad to furnish catalogues to any one who desires to know what they make and furnish.

THE Louisville & Nashville Railroad has had printed by the Corbett Company, Chicago, a pamphlet 7 by 10 inches in size, thirty-six pages and cover, on heavy enameled stock, descriptive of Pensacola Harbor, Florida, as a commercial outlet for the productions of the Southern States. It is illustrated with half-tone views of the harbor, with its shipping, and line drawings showing its facilities for handling a large output of merchandise. It also contains diagrams of the wharfs, and a map of the coast line and water front. The work is a valuable one in

decorated and the name of the recipient printed in each copy, which added greatly to its value. It was an original way of remembering friends at Christmas time, and at the same time kept them reminded of the products of the Niagara mills. THE INLAND PRINTER acknowledges receipt of three copies of the work for gentlemen connected with that publication.

EWING'S ACORN PRESS, Columbus, Nebraska, is sending out a blotter with the title "You Can't Match It," and has attached a parlor match to the blotter to give emphasis to the statement. The sample we received had been "struck" at some point in its travels, and was burned in consequence. This is a dangerous practice—to send articles of an inflammatory nature (we are now speaking literally and not figuratively) through the mails. It is quite within the bounds of possibility that one of these matches might have been the cause of the destruction of a large amount of valuable mail matter. Printers can not be too careful in the selection of mediums when bringing their goods to the attention of the public.

THE Phanatick Press, 253 West One Hundred and Eleventh street, New York, has reprinted for private circulation, in a de luxe form, an extract from "Mr. Dooley's Opinions," by F. P. Dunne. It is a brochure, 4½ by 5½ inches in size, of thirty-six pages, the even pages being entirely blank. The right-hand pages have a type page, size 1½ by 2½ inches, in top right-hand corner, printed in black over a yellow tint, with a scroll border on top, bottom and left side printed in red. The cover is of chamois skin, lined with dark green cover-paper, with



"NOW, CHILDREN, LOOK PLEASANT."

Angora cat (Beauty) and kittens (Bunch, Flirt and Polly) bred by R. E. Emblidge, Superintendent Gazette Publishing Company, Niagara Falls, New York.

addition to being a fine specimen of letterpress printing. It is creditable to both the railroad company and the printers.

CORDAY & GROSS, Cleveland, Ohio, "Anti-Waste-Basket Printers," have issued a pamphlet descriptive of their establishment and its facilities for turning out fine letterpress printing. It is 7½ by 11 inches in size, oblong, containing forty pages, printed half on deckle-edged, rough stock for letterpress, and the other half on highly enameled stock, with half-tones in two printings, showing the various departments of their establishment. These are interleaved with tissue paper, giving the job a handsome and rich appearance. Composition is good, presswork fine, and the illuminated initials used are splendid in color and gold. As a whole the work is a beautiful example of most artistic letterpress printing.

S. W. C., Worcester, Massachusetts.—The samples of envelopes sent are very diversified in style and quality of composition. The "Grout" card is a good example of bold and clean composition. We do not think you could have done much better than you did with the Springfield envelope, considering the way in which you were handicapped for want of material and appliances. The "Just-Tear It" envelope is a very poor specimen of composition. You could have treated it much better and still have left plenty of white space. You could have set the lines, "Cream Laid," "High Cut," etc., in a little larger and blacker type; made a stronger border for the paneled matter and used De Vinne or Jenson for the matter. The name and address of the company could have been bolder, and a much more effective job made of it, without sacrificing white space.

AN original Christmas present was arranged by the Niagara Paper Mills, Lockport, New York, to send to a number of its friends and customers. It was in the shape of a book of Browning's poems printed in a limited edition of 454 copies on sage green "Homespun" deckle-edge paper, with end sheets of "Sultan" cover, Bokhara color, and cover of green camel's-hair, lettered in gold. The book, which is printed after the style of the Roycroft works, with the exception of the colors, has a foreword written by Edmund Gosse. The initial letters were hand-

copper-bronze *fleur-de-lis* printed diagonally across it. The subject of the brochure is "Dunne's Dooley on Doctors and Dabblers." A label is fastened on front cover, printed in black and green, on silver ground. The work is a most unique production, and our copy will be preserved and prized as "a thing of beauty and a joy forever."

A PORTFOLIO of "Fabrics and Fashions," issued from the wash-goods department of H. B. Claflin & Co., New York, is a splendid sample of lithographic color-printing. The portfolio, when closed, measures 9½ by 15 inches. Each opening discloses reproductions of various colored fabrics so nicely printed that one is almost deceived into thinking that the fabrics themselves are being examined and not a printed counterfeit only. The fashions represent various styles of dresses artistically designed and produced in such variety of color as almost to bewilder the beholder. The work is designed, lithographed and printed by F. B. Patterson, Park Row building, New York, and edited by Fred B. Dale. These two gentlemen are deserving of unmeasured praise for the skill and talent displayed by them in originating and carrying into execution such a fine example of color-printing. Messrs. Claflin have every reason to feel proud of their joint production.

A UNIQUE booklet has been prepared and circulated by the A. C. Rogers Company, Atelier Press, Cleveland, Ohio. It is made of straw and onion-skin papers in alternate leaves, enclosed in strawboard cover, punched and tied with ribbon. On the strawpaper leaves is printed descriptive letterpress with fanciful designs in colors, while on the onion-skin half-tone cuts are printed in color. A couplet on the front cover reads:

"Paper of straw and onion-skin,  
With strawboard wrapping some ideas in."

The back cover says:

"I often wonder if some folks think  
That 'BLACK' is the only color of ink."

Certainly black is conspicuous by its absence in this booklet, and its attractiveness is not detracted from thereby.



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**The purpose of this department is to provide a progressive series of lessons in illustrative drawing, and in connection therewith to aid the student by criticism of examples submitted both in these columns and by correspondence. In order to simplify the course of instruction and at the same time minimize the work of individual criticism, each lesson will be confined to the explanation of a single principle, and criticisms will be confined to the principle explained in that lesson. Students are requested not to send more than five sketches for criticism, enclosing return postage. Address all letters to F. HOLME, care The Inland Printer, Chicago, Illinois.**

NO. V.—PERSPECTIVE.

WHILE an understanding of light and shade enables you to understand the form of objects, you should be able to analyze their construction in order to delineate this form, and to do this you must know something of Perspective. A drawing of a human head may be laid out according to the laws of perspective, just as a drawing of an ordinary cube. In fact, any drawing must be in correct perspective in order to be a good drawing.

Perspective has always been considered a dry and difficult subject, probably on account of its association with mysterious-looking lines and angles, "points" and projections. It must be admitted that it is not particularly thrilling or interesting as a study, but it is something that every draftsman should understand, and it can not be skipped or passed over lightly.

The average student could be able to make good perspective drawings if he would only take the pains to comprehend a few of the principal points to be remembered, and to apply these in his work. The most important point for you to get fixed in your mind is the use of the HORIZON LINE in a picture. This is an imaginary line, and is supposed to be always on a level with the eye. With this line once located, the position of the artist in relation to the height from which he views the object represented in his picture is made evident to the one who looks at that picture. The horizon line should be located the very first thing in every sketch you make after this.

The importance of having the location of this line fixed can be very easily shown. Take an ordinary round glass tumbler and hold it upright directly in front of you. Now move it up and down before your eye, keeping the top horizontal and noting the apparent change in the ellipses formed by the edges of the top and bottom. As it approaches the level of your eye, each ellipse narrows until, finally, as it reaches the exact level, it appears as a perfectly straight line; while the further it is above or below this level the more rounded it appears.

Repeat the experiment, using a book or other object having a rectangular surface, keeping this surface perfectly level. You will notice, as before, that the shape of the level surface seems to change as it is raised or lowered.

Now, if you hold this level surface before your eye and with one edge directly facing you, you will notice that both this edge and the one farthest from you appear as horizontal lines, and that the latter appears shorter, the lines of the sides seeming to draw together as they recede from your eye. You will also notice by raising or lowering the book and studying carefully the inclination of these lines that they would meet directly in front of you on the same level as your eye, that is, on your horizon line, and at a point above or below the exact

center of the two horizontal lines which form the front and back of the book.

Before you go further, it will be well for you to take a pencil and a rule and prove up this proposition for yourself on a square piece of paper. Make your horizon line parallel with the top and bottom of the paper. You will find, when you have finished your drawing, that you have three horizontal lines and two lines meeting each other on your horizon line and crossing the other two horizontal lines. Now draw a vertical line through the point where they meet your horizon line and you have a perfect example of "one point perspective."

The intersection of your vertical line with your horizon line marks your POINT OF SIGHT, which point is always directly in front of your eye.

Your HORIZON LINE has already been fixed, and the point on it where the lines representing the edges of the book or the lines which recede from your eye would meet is the VANISHING POINT.

Now, if you draw two faint vertical lines of equal length from the front corner of your supposed book-cover and connect their open ends by another horizontal line, you will have marked the edge of the other cover of the book; and by curving the two short lines to represent the curve of the back and the edge of the leaves, you will have the perspective of a book. If you stand in the middle of a street, or exactly between two straight lines of railroad track, you will see that the lines of the tops of the houses, the sidewalks, windows, etc., or the rails, tops and bottoms of the telegraph poles and the ends of the cross-ties all seem to draw together, or "vanish" to a single point, just as the side lines in the drawing of the book. It will be well for you to make many careful experimental sketches until you clearly understand the application of this principle.

When you have mastered "one-point perspective," the making of drawings introducing more than one vanishing point should not be so very difficult. To return again to the drawing of the book-cover, you will notice that the edge of the book nearest your eye and the corresponding opposite edge appear horizontal so long as they are directly in front of the eye; but when the book is moved far enough to one side of the station point to show a part of the side of the book, you see a third line (that of the lower edge of this side) vanishing to the same point as the two side lines of the back, and also that the lines which were horizontal are so no longer. You now have, considering the book as a solid and not merely a plane surface, three lines vanishing to a point on your horizon line now located at one side of the book, instead of above or below its center, and three other lines representing the top and bottom of the side nearest your eye and the edge farthest from you—lines which at first appeared horizontal but now seem to draw together off to one side. This is because these lines have now become receding lines and consequently have a vanishing point of their own, which point is also on your horizon line.

In all the above experiments the upper surface of the book is supposed to be held absolutely level, and as this is a hard thing to do, you should now transfer your investigations to the lines of a table or box standing on the floor. Place the table against the wall; then stand off and take a look at it endways. You will notice the same apparent "vanishing" or drawing together of the lines of the top, the legs and the sides, and not only the lines of the table but of the room itself, the edges of the ceiling and floor, the tops and bottoms of the windows—all the lines that run in the same direction—or, in other words, all parallel lines, drawing to the same point as they recede from your eye. You will notice the same effect in the lines of the end of the table—they run off in another direction, and the other edge of the floor and ceiling, the corners of the window casings, etc., all run to the same point. And, as all these lines are horizontal in nature, the two

vanishing points at which the lines of the side and end would meet would be on your horizon line. Stand back from the end of the table so that you are looking along its length and where you see just a little of the side, and by holding a ruler or straight edge between your eye and these side lines to test their direction you will find that they are almost vertical and meet the horizon line close to the table, while the lines of the end are almost horizontal and would only strike the horizon line at a great distance from the table. But by moving so that you see more of the side you will notice the direction of the lines change—the vanishing point of the side lines moving away from the table and that of the lines of the end approaching it.

Here is the place for some more practice with pencil, ruler and paper. You will find all the subjects you want for study all around you. You may have some difficulty at first in locating the exact level of your own eye; but find, if possi-

lesson, about  $1\frac{1}{2}$  by 2 inches. Now, if you stand directly in front of a window and hold this cardboard vertically, you will see that the sides of the opening are parallel with the vertical lines of the window and that its top and bottom are parallel with the horizontal lines. But if you tilt the top of the cardboard away from you the upper part of the window looks wider inside the space, and by tilting it the other way the opposite effect is produced. Similarly, by keeping it vertical but bringing one side nearer your eye, the horizontal lines cease to be parallel with the top and bottom of your frame.

This cardboard will represent your picture plane; but if it were a pane of glass, either painted or with paper pasted around the edges, leaving a clear space corresponding to the hole in the cardboard, you would have a picture plane in actuality. For, what you would see inside this clear space when looking through it would be the picture, and the surface of the glass would be the PICTURE PLANE, or the point at which the



Photo by Brock, Asheville, N. C.

PLAYMATES.

ble, some *receding* line that is horizontal in reality and that also looks horizontal, and it will mark the level of your eye.

After you have made some sketches from nature without first laying out the vanishing points and projecting construction lines, and have afterward tried to prove them up with a ruler, you will probably be surprised to see how your eye may deceive you in gauging the direction of a line. And you will have learned that *each set of receding parallel lines vanishes to one point*, and that if the lines are horizontal in nature these points will be on the horizon line.

You will notice that receding lines may appear horizontal, but only when they are on the same level as your eye. You will also notice that vertical lines never seem to vanish, and also that when you are directly facing a wall having windows or doors in it, all the top and bottom lines of these will appear horizontal, whether they are above or below the level of your eye. But if you turn and look along this wall, these lines at once begin to draw together, because they then become receding lines.

You will understand the reason for this when you come to consider your PICTURE PLANE. Cut a rectangular opening in a piece of cardboard similar to the one described in the first

rays of light passing from the objects to the eye are cut off. The picture plane means the surface of your paper or canvas through which the observer is supposed to look at the objects you represent. It is supposed to be always vertical, hence vertical lines in nature do not appear to "vanish," they being always *parallel with this picture plane*. And for the same reason, when looking directly at horizontal lines in nature, your picture plane is supposed to be parallel with them, because you are supposed to be looking straight ahead of you.

A picture is only supposed to show what the eye can take in without shifting its position. When you change the position, all the lines in front of you change also, because you have changed your point of sight and your whole picture plane by altering your point of view or STATION POINT. The station point means simply *the eye* or the point from which the picture is seen. This point is supposed to be fixed. Note that we say "eye," not "eyes." Hold your hand about six inches from your face, close one eye and notice the apparent position of surroundings in relation to your hand; then open this eye and close the other—see how things seem to shift around. This is because each eye has its own point of sight, and consequently, no matter how wide a range of vision your picture

may cover, every object in it is supposed to be viewed from the same station point.

Just one more experiment to close this lesson. Choose some window in your house from which you have a view of other houses or some buildings having straight lines. Draw on the window-pane with a piece of soap, tracing the outlines of what you see through the glass. Then on the back of a chair fix a piece of cardboard so that it will not move. Make a pinhole in this and place the chair in easy reaching distance of the window, so that you may look through this pinhole, and draw, on a different pane, in the manner described above, the same subject. If you trace correctly the outlines of what you see through the pinhole, you will have a drawing in correct perspective, because your STATION POINT, POINT OF SIGHT, PICTURE PLANE and HORIZON LINE are all fixed, and consequently the lines are bound to be right without any imaginary lines or vanishing points to bother you.

In addition to your perspective sketches, make a lot of light and shade studies in pencil and wash. You should learn to use a brush as well as pen and pencil.

*(To be continued.)*

#### IDIOSYNCRASIES OF THE POSTAL LAWS AND REGULATIONS APPLYING TO SECOND-CLASS MATTER.



UCH interest is still manifested by publishers in the postal laws and regulations. In the consideration of the question of second-class mail matter it is well to distinguish between what is law and what is merely a regulation based on law. In the official publication known as the "Postal Laws and Regulations," the last edition of which was issued in 1893, the sections governing second-class matter which are actually a part of the United States Statutes are followed by a parenthesis containing the section number of the statute. An examination of the pages devoted to second-class matter will show that the proportion of space founded on the statutes is very small. Section 3 of the "Postal Laws and Regulations" is as follows:

##### AUTHORITY TO PRESCRIBE REGULATIONS.

The head of each Department is authorized to prescribe regulations not inconsistent with law for the government of his Department, the conduct of its officers and clerks, the distribution and performances of its business, and the custody, use and preservation of the records, papers and property appertaining to it. (Section 161.)

These regulations, when not inconsistent with the statutes, have the force of law, and they confer the power of the head of the Department under the statutes on the several departmental officers to the extent therein assigned and limited; and the order of an officer of the Department, when strictly within scope of the duties assigned to him, is deemed the order of the head of the Department. In like manner, when the law devolves upon the President a duty, and such duty appertains to the functions of one of the Departments, the regulations or order of the head of the Department are deemed to be the act of the President in the execution of such duty.

It will therefore be seen that authority has been conferred upon the Third Assistant Postmaster-General to make regulations based upon the United States Statutes governing second-class matter, and that these regulations have the force of law.

The "Postal Laws and Regulations" regarding second-class matter commence with Section 276, which is as follows:

Mailable matter of the second class shall embrace all newspapers and other periodical publications which are issued at stated intervals, and as frequently as four times a year, and are within the conditions named in Sections 12 and 14. (Act of March 3, 1879, Sec. 10, 20 Stats., 359.) The sections referred to are 293 and 277. Second-class matter above

described is of two kinds: (1) That sent by publishers or news-agents. (2) That sent by others than publishers or news-agents. (Section 302.)

##### SERIALS AND LIBRARY PUBLICATIONS.

This, it will be seen, is actually a part of the Act of March 3, 1879, as passed by Congress. Sections 293 and 277 referred to therein are also part and parcel of the same Act. This section was revised and amended on July 17, 1901, to read as follows:

Mailable matter of the second class shall embrace all newspapers and other periodical publications which are issued at stated intervals and as frequently as four times a year, and are within the conditions named in Sections 12 and 14. (Act of March 3, 1879, Sec. 10, 20 Stats., 359.) The sections referred to are 293 and 277.

Second-class matter above described is of two kinds: (1) That sent by publishers or news-agents. (Section 299.) (2) That sent by others than publishers or news-agents. (Section 302.) "Periodical publications" herein referred to are held not to include those having the characteristics of books, but only such as consist of current news or miscellaneous literary matter, or both (not excluding advertising), and conform to the statutory characteristics of second-class matter.

The most important part of this amended section has to do with periodical publications and is based upon paragraph 3 of Section 277, which is as follows:

It must be formed of printed paper sheets, without board, cloth, leather, or other substantial binding, such as distinguish printed books for preservation from periodicals.

Under the amended section, periodical publications to be admissible as second-class matter must consist of current news or miscellaneous literary matter. The practice for a great number of years on the part of some publishers had been to publish cheap reprints of works some of which had become classics, and to circumvent the law with regard to books bound for preservation, by adoption of a paper cover bearing the statutory characteristics of second-class matter. In the ordinary acceptance of the word, these publications would have been classified as books, but as they could not be termed "books bound for preservation" and fulfilled the statutory requirements, the barrier, in a moment of weakness on the part of some postoffice official, was let down, and the country was flooded with cheap literature, some of which was very worthy in its object and some of which was inimical to a high standard of morals. The Government had to sustain the cost of transportation of a mass of material which the law of March 3, 1879, never intended should be admissible at the subsidized rate of postage.

##### "LEGITIMATE" LIST OF SUBSCRIBERS.

The fourth paragraph of Section 277 reads:

It must be originated and published for the dissemination of information of a public character, or devoted to literature, the sciences, arts, or some special industry, and having a legitimate list of subscribers; provided, however, that nothing herein contained shall be so construed as to admit to the second-class rate regular publications designed primarily for advertising purposes, or for free circulation, or for circulation at nominal rates." (Act of March 3, 1879, Secs. 14-20, Stats., 359.)

The phrase "a legitimate list of subscribers" is so indefinite as to leave room for a variety of opinions. Were you in the position of the Third Assistant Postmaster-General, would you grant a certificate of entry to a publisher who swore in his application to printing 10,000 copies with but a couple of hundred subscribers? And if you refused it on the ground that the proportion of subscribers was too small, where would you fix the limit?

That limit has been fixed by a departmental ruling at approximately fifty per cent of the number of copies printed and circulated by mail or otherwise. With each issue there may be mailed a number of sample copies equal to the number of copies to subscribers. Some fixed rule was absolutely necessary to insure strict impartiality at all offices, and the ruling is quite fair. Those who claim that it is prohibitive as far as new publications are concerned should be reminded that the law was not designed to enable a certain class of individuals to build up a business at the expense of the Government

## THE INLAND PRINTER.

by the circulation of sample copies at a cheap rate of postage. This ruling should be made a part of any new second-class Act that may be enacted by Congress, provided that sample copies are to be admissible at all as pound-rate matter. It is very liberal and is a safeguard both to the public interest and the welfare of established publications.

## "HOUSE ORGANS."

The words "primarily designed for advertising purposes" are of course intended to exclude the "house organ" or publication issued as an advertising adjunct to some other business in which the publisher is engaged. Some provision should be made to limit the amount of advertising of his other business which the publisher may insert in every issue of a publication otherwise conducted along orthodox lines. A former Attorney-General ruled that "a publication may have a legitimate list of subscribers and yet be primarily designed for advertising purposes." While it would be ridiculous to try to stretch this ruling to include some of the large magazines of the country, which are, of course, subscribed for because of their literary value, nevertheless, it is an undeniable fact that the space devoted to advertising the other business of the publishers is altogether too much in excess of that devoted to other firms. In a sense, therefore, they are "house organs," and they are enjoying privileges not contemplated by the law.

## "BULK" SUBSCRIPTIONS.

Section 281 is a regulation. It prescribes that "the legitimate list of subscribers must be made up of persons, *by each of whom, or for each of whom, with his consent, expressed or implied, payment of the subscription price has been made, or agreed to be made.*

An important ruling, which does not form part of Section 281 as originally printed, is that which defines a regular subscriber to be "a person who voluntarily seeks to subscribe for a newspaper, magazine or periodical and *pays for it with his own money*; but this rule is not intended to interfere with any genuine case in which one person subscribes for a *limited* number of copies for another."

Compare the above with amended Section 281, which is the law to-day:

When an application is made for entry of a publication to the second-class mail matter, under the provisions of the Act of March 3, 1879, the postmaster must require satisfactory evidence that the publication offered for mailing at the pound rate has a legitimate list of subscribers approximating fifty per cent of the number of copies regularly issued and circulated, by mail or otherwise, made up not of persons whose names are furnished by advertisers or others interested in the circulation of the publication, but of those who voluntarily seek it and pay for it with their own money, although this rule is not intended to interfere with any genuine case where one person subscribes for a definite period of several issues for a limited number of copies for another.

The subscription price must be shown by the publication, and when it appears from the contents, or from the extrinsic inducements offered in combination with it, that the circulation of the publication is not founded on its value as a news or literary journal, and that subscriptions are not made because of such value, but because its offers of merchandise or other consideration result, in effect, in its circulation at apparently a nominal rate, such publication does not come within the requirements of the law for acceptance as second-class matter.

Note that the original section places no limitation whatever upon the number of copies for which one person may subscribe for another; that the second ruling speaks of a "limited number of copies," and that the amended section allows a "limited number of copies for a definite period of several issues."

In 1896 the Postoffice Department issued another ruling permitting the mailing at the pound rate of postage of copies subscribed for by one individual or firm for others if the subscription ran for at least three months. No mention was made of any limitation as to the number of copies of any one issue that might be subscribed for by one person for another.

The present Third Assistant Postmaster-General holds, and justly, that the people should be the judge as to whether a publication is entitled to the privileges of second-class matter, and that their verdict is to be expressed by *individual support*

as subscribers. If one person is allowed to subscribe for hundreds or thousands of others, the verdict is no longer unanimous, and the test of the public's wish in the matter is destroyed.

If the present ruling, limiting the number of copies printed of each issue to a number approximately double the number of subscribers becomes part of a new second-class Act (which is devoutly to be wished), it would be well at the same time to define exactly the number of copies that may be subscribed for by one person for others and mailed at the pound rate of postage. At present, postoffice officials and publishers are necessarily very much at sea on this point.

Note that the statutes have nothing bearing on this subject, which is only partially covered by regulations which have the force of law.

## "NOMINAL" SUBSCRIPTION PRICE.

There are four regulations for the guidance of postmasters in determining whether the subscription price is to be deemed nominal. The principal one of these is that which states that if the subscriptions "are not made because of the value of the publication as a news or literary journal, but because of its offers of merchandise or other consideration apparently equal in value to the subscription price, as an inducement to subscription," such subscriptions are to be deemed nominal.

## "PREMIUMS."

On this question of a nominal rate of subscription the regulations are exceedingly indefinite. The history of the Post-office Department's difficulties with regard to premiums is so well known to publishers as to need no repetition. Suffice it to say that under amended Section 281 (above quoted) it is just as difficult as ever it was to judge what is a "nominal rate." Conditions vary so much that ten cents for a three months' subscription would be a nominal rate in one case while in another case a publisher could show a fair margin of profit. As matters stand now, the Department does not attempt to control the manner or amount of remuneration offered to an agent for the raising of subscriptions, and holds that any premium or club offer which is of such value as to reduce the regular published subscription price more than fifty per cent renders all subscriptions gained by such an inducement nominal.

Now, it is obvious that just as there are many publications of such intrinsic value as to gain popular support without additional inducement, so there are many which are not intended for public enlightenment or enjoyment but solely for the financial benefit of the owner. These publications can not gain popular support without bribery in the shape of premiums. And while it is perfectly true that the particular taste of a certain class of readers must be studied, and that country people, farmers and some others prefer their literature "*pur et simple*" (or without frills), it is also just as undeniably true that many of these publications would never be missed. When it comes, however, to finding out from each subscriber whether he or she subscribed because of "literary value" or because of the offer of a premium, the task becomes colossal, while for one man or set of men to constitute himself or themselves into censors of the press brings the United States into too close proximity to Russia and its arbitrary methods.

It can not be denied that some of the large dailies are partly responsible for the adoption of the premium method by publishers whose newspapers or periodicals would enjoy a healthy circulation without any stimulant. Competition after the passage of the Act of March 3, 1879, became rapidly very formidable. The gathering of news, payment of telegraph and cable tolls, cost of white paper, of presswork and typesetting had to be met. Circulation was a weakling that must be fostered in order that it might develop advertising—the publisher's fountain of life. Nothing could be expected of circulation *per se*. It would never give a *quid pro quo*. But the advertiser would rather cry his goods to 100,000 persons than to

50,000. And to get 100,000 readers while the other fellow was struggling along with 25,000 or 50,000 became the ambition of the publisher. To get ahead of his competitor he had to beg, borrow, bribe or steal readers. He decided to bribe them. And after the *hors d'œuvre* the public appetite became abnormal so that it would not be appeased by anything less than substantial souvenir of "the feast of reason and the flow of soul."

We therefore face the paradox of a press, dignified, ably edited, reared in luxury and pampered in adolescence, on which Edmund Burke bestowed the title of "The Fourth Estate," a press which claims to be the self-appointed advocate of the people's rights, bribing that people to read its columns by some cheap, gaudy article which any self-respecting workingman would not consider an ornament to his kitchen. And this, forsooth, that the publisher may stimulate his circulation and grow fat on the ducats of the advertiser!

Why, it may be asked, is not circulation self-sustaining? Firstly, because the publisher in his avarice gave five cents' worth of goods for one cent; and secondly, because the foolish advertiser preferred quantity to quality. The publisher is wont to boast that his subscription price is "only \$1 a year." He goes on the questionable business principle that he can get five subscribers at that rate when perhaps only two would subscribe if he charged what the paper is really worth. The good old-fashioned principle, "A fair price for a good article" is lost sight of, for the publisher, winking the other eye, says "the advertiser will notice the boom in my circulation and he will be glad to see my raise."

There are publications to-day, be it said to their praise, which have never reduced their subscription price and have never offered a premium. They are few and far between, but they enjoy an unchanging measure of prosperity, founded upon real worth, while many of their confrères, who are constantly swapping and cutting prices to meet competition, lead a feverish existence at the best and often succumb to the natural result of living too fast.

The principle of bribing subscribers is all wrong. If a paper is not worthy of public support it will never get it by petty bribery. Such a paper is not a sound investment for the advertiser, for the person bribed does not want the paper, but the inducement.

#### SUGGESTIONS FOR A NEW ACT.

The price charged by a publisher for his paper should not be governed by law. If it is a sound business proposition to sell a paper for twenty-five cents a year, that paper should be allowed circulation through the mails at that price. Economic conditions will govern this price as they do the price of other commodities, and as the nation grows more enlightened it will become distrustful of cheap literature and will not buy any unless it has true worth. Any new second-class Act should provide (1) that no other inducement but the intrinsic merit of the paper is to be offered; (2) that circulation must be to individual subscribers, except in cases where one person subscribes for a few relatives or friends, or for a number of copies containing a news item or editorial in which he is interested (in which latter case the 4-ounce rate is to be paid); (3) that publishers must evince their good faith by written evidence that they have notified their subscribers of the expiration of their term of subscription; (4) that failure by the subscriber to send notice to discontinue constitutes an implied order to continue; (5) that publishers must publish on their editorial page of every issue a sworn statement of the number of subscribers.

It is firmly believed that the passage by Congress of such provisions, and their enforcement, would safeguard the interests of existing meritorious publications, protect the advertiser from fraud, be the death-blow to all but publications of real merit, and restore the original intent of the Act of March 3, 1879, by shutting out of the mails all publications not designed

for "the dissemination of information of a public character, etc."

#### FALLACIES OF ADVERTISERS.

Why should the cost of advertising be based on the extent of a paper's circulation? Why should it not be based on public opinion? If an advertiser were satisfied to pay the same rate per line for an insertion in a publication that was really and truly valued by its readers as for an "ad." in a paper whose circulation is largely bogus or worthless, there would be an end to this ceaseless struggle to get circulation at any price.

#### "CUTTING SUBSCRIPTION PRICE."

While the cheapening of good literature has its advantage, it is yet true that the public does not hold its press in the same high esteem as it did in the time of our forefathers. A bargain is a bargain, but a fellow who gets a \$5 hat for \$1.50 can not help feeling that he has been "done"; whereas, the mere fact that he had paid the full price would have given him respect for and confidence in the article. Such is human nature. The daily press has certainly ceased to be a luxury and become a necessity, for the public must keep posted on the events of the day. But there are some necessities which need never cease to be luxuries. The great press of America must not be edited in the business office, for if so edited, its moral and educational influence with the public is lost and it becomes merely a medium for satisfying curiosity.

#### FUTURE POSSIBILITIES.

The United States Government can well afford to circulate valuable and educational literature at as low a cost as any country. Congress should, however, guard the public revenues against fraud and imposition by the enactment of a law that shall fit all the conditions of our times. The best test of a paper's right to the mails of a government "by the people, for the people," is that people's support of that paper. The copies subscribed for by the people should be circulated by the Government at the lowest possible cost to the publisher. But the provisions of the law should be framed in no uncertain tones, and the people's Government should not be made a party to the fostering of an individual enterprise by the carrying of sample copies in unlimited quantities at the pound rate of postage. Why should the people be asked to pay for the transportation of millions of unsubscribed-for papers in order that a certain class of individuals may gain subscribers and incidentally a large income from advertising? A republican government may consistently subsidize its press if its people desire it, but it can not consistently be asked to nourish and sustain with the people's money the commercial venture of an individual.

#### "SAMPLE COPIES."

The transportation in the United States mails of "sample copies" at the same rate to the publisher as copies to subscribers is fundamentally wrong. Such transportation should be made self-sustaining. It is not the part of such an article as this to say what that rate should be, but "sample copies" are in their very nature advertising matter, and if it is just to charge one cent for each two ounces or fraction for matter that is not "for the dissemination of information of a public character," such a rate would be just for "sample copies." To this practice of carrying "sample copies" at a cent a pound is largely attributable the deficit in revenues from second-class matter. If such copies were deprived of this rate the Government could give publisher's circulation to subscribers free.

Under the regulations, a publisher may send through the mails at the pound rate a number of sample copies of every issue equal to the number of copies to subscribers. The regulations provide that such copies "must be marked 'sample copy' on the wrapper or exposed face of each paper" and that they must be kept apart when presented for mailing from the copies to regular subscribers. Observe the gap for the passage of fraud. A publisher swears in his application that he is

printing a certain number of copies; that half this number is subscribed for and that the other half is composed of "samples." As months and years go by his circulation swells. If a postal official feels suspicious, his inquiries are deemed impertinent. There is absolutely no means of preventing a fraudulent publisher from adding his quota of sample copies to his regular list by the simple method of neglecting to mark "sample copy" on the wrappers and of later putting into the mails far more samples than he is legally entitled to. Indeed, there is every reason to believe that many publishers mail their whole edition as copies to subscribers, regularly ignoring the ruling regarding the marking of samples, for a postoffice receipt when presented to an advertiser looks far more alluring if the whole edition is made up of subscriptions. In this manner the Government has been yearly defrauded of a vast sum of money.

#### EXISTING CONDITIONS.

That a nation in which education and enlightenment are so general and widespread should so long have tolerated this condition of affairs seems incredible. Why should not the United States have the most efficient mail service in the world? Why should not the Postoffice Department show a surplus instead of a deficit? Simply because the people like to be humbugged, and the press of the country, which has for years been the beneficiary of a low rate of postage and many of the members of which have grown rich on it, is too callous to check the evil or to point the way to reform.

And so every year the Postoffice Department of this great country shows a balance on the wrong side of the ledger and gets an appropriation quite inadequate to its needs. As a consequence, thousands of postal employees receive wages quite out of proportion to the services they render, dishonesty is encouraged, recruits of a low average of intelligence are allured, many dishonest publication enterprises flourish, and the largest business organization in the world is virtually a drastic failure.

It is vastly to the credit of the postal employees that the service is as good as it is. It is vastly to the discredit of the nation and its representatives in Congress that it is not infinitely better.

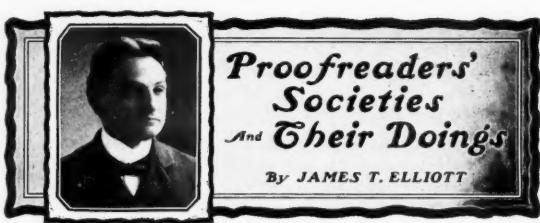
At every session of Congress postal bills are introduced that bear the earmarks of asininity. Impracticable and without any foundation in reason as they are, they show what little care and forethought is given by legislators to this great branch of the Government. And yet, as is ever the case in this world of trials and vicissitudes, where least is given the most is expected. Let the people speak.

#### ANNUAL DINNER OF PHILADELPHIA'S FRANKLIN CLUB.

The first annual dinner of the Franklin Club, the Master Printers and Allied Trades Association of Philadelphia, was given at the Continental Hotel in that city on Tuesday, January 7. This association includes not only the master printers, but the master bookbinders and the employing electrotypers. The president of the organization, George H. Buchanan, acted as toastmaster. Among the speakers were: George H. Ellis, of Boston; Isaac H. Blanchard, New York; Edwin Ives, New York; John McIntyre, Philadelphia; J. H. Ferguson, New York; J. Horace MacFarland, Harrisburg, Pennsylvania; F. A. Ringler, New York; Edwin Flower, New York.

#### LIKES THE MACHINE DEPARTMENT.

We find THE INLAND PRINTER of great help to us, and especially the department devoted to the Linotype. Very often our operator has had occasion to consult our file of THE INLAND PRINTER, and it has often saved us many times its cost in showing him the way out of a corner.—*The Pathfinder Publishing Company, Washington, D. C.*



**Secretaries of proofreaders' societies and others interested in the elevation of those engaged in proofreading are invited to send in items of news respecting the work in their respective localities. It is intended to make this department the medium whereby information not properly belonging in the department of "Proofroom Notes and Queries" can be introduced and made useful. News from foreign societies is especially desired. Address all letters intended for this column to James T. Elliott, 3744 Sixty-fourth street, Chicago, U. S. A.**

In the last four weeks I have received letters from nearly every large city in this country requesting information as to the proper steps to take to organize societies of proofreaders. That the matter is receiving the serious and active consideration of proofreaders all over the entire country is a fact that it would be futile to attempt to contradict. Everywhere they are beginning to see the possibilities inherent in such bodies, and from the energetic way in which some of our friends are proceeding it is only a question of time when the proofreaders from San Francisco to New York, and from the large Canadian cities to New Orleans, will be in close touch and sympathy with each other. This is as it should be, for out of it will come an interchange of ideas and thoughts—a combination, if you please, of resourceful, alert and intelligent men and women, possessed of the one idea—to make better and burnish up the "styles" of the period, as well as to suggest new ones.

Noting the continual cry for information, I have decided to give out a few points from the rules of our brothers across the sea, realizing that, as the pioneer body, they possess a degree of information backed by experience that will be of material benefit to those who are seeking knowledge along this line.

The London Association of Correctors of the Press, as the proofreaders' society of London, England, is called, has adopted some rules for the government of that organization that will doubtless be of interest to proofreaders generally, and particularly those who are just now contemplating the inauguration of similar bodies. The official family is as follows:

Chairman, Mr. W. Hilton; executive committee, Messrs. J. A. Black, H. H. Blundstone, J. Cannon, J. Chandler, S. F. Crampin, J. Feldwick, J. F. McRae and W. Yerworth. The secretary, Mr. John Randall, No. 33 Chancery Lane, W. C., and the treasurer, Mr. W. Josey (Clowes's), Stamford street. There are also two trustees—Messrs. J. Fellows and R. Freeman, and an election committee—Messrs. J. R. Blackall, H. F. Burton, T. Carlisle, J. Coburn, J. C. Critchley, F. R. Dawson, J. Griffin, F. H. Morter, W. H. Shortell and A. Wettlauffer.

These gentlemen are all possessed of marked mental capabilities, and are connected, as readers, with newspapers and publications known the world over. That they, in connection with a large and brainy membership, should devise some interesting rules for the government of their organization must be accepted without further comment. But ere we proceed further in that direction permit me to halt long enough to "render unto Caesar the things that are Caesar's," namely, to speak of the noble and untiring efforts of that most amiable and accomplished gentleman, Mr. John Randall, whose efforts as secretary have been so largely instrumental in making the organization what it is to-day. Modest, unassuming, yet withal astute and discerning, he has wielded an influence second to none, and is honored and esteemed at home as well as abroad.

But to the rules. To become a member one must have been employed "as a reader for at least three years" prior to applica-

cation, and his endorsers must have personal knowledge of his fitness. This is as it should be, and makes it impossible for other than competent readers to become members. The presumption being that a person competent to hold a position three years must necessarily understand his business. It is also decreed that no candidate shall be elected who is out of employment. Now, what do you think of that? The entrance fee, or, as we term it, initiation fee, is five shillings (\$1.25), and in case candidate is rejected this is returned. The insurance feature will be made a special article at some future time. Every member pledges himself at time of initiation to inform the secretary of every vacancy that comes to his notice. No member holding a full situation can perform work in any other office without special permission. Members may be expelled for cause by a three-fourths vote.



KRUGER & LEHNHARDT, lithographers, New York, succeed Miller, Kruger & Lehnhardt, at 1 Madison avenue.

REA H. SMITH, manager of the Munson Stationery Company, Minneapolis, Minnesota, died in that city on February 13.

THE thirty-seventh annual session of the Illinois Press Association was held at the Lexington Hotel, Chicago, on February 18, 19 and 20, 1902.

THE death of Emma Louise Brockway, wife of Sam G. Sloane, editor and proprietor of the *Intelligencer*, Charles City, Iowa, occurred in that city on February 6.

JOHN V. PAINTER, formerly with the J. W. Butler Paper Company, now represents Alling & Cory, papermakers and jobbers, of Rochester, New York. His headquarters are at 184 La Salle street, Chicago.

SAM R. CARTER, with the Miehle Printing Press & Manufacturing Company at Buffalo during the time the Pan-American Exposition was on, is now connected with J. J. Little & Co., New York, as superintendent.

LEE A. RILEY, one of the oldest ink salesmen in the United States, and connected at one time with the firm of George Mather's Sons, died at Danville, Illinois, on February 13. Mr. Riley leaves a widow, who resides in Chicago.

M. A. JAMES, editor and publisher of the *Canadian Statesman*, Bowmanville, Ontario, has become owner of the three-story brick block at 24 and 26 King street West, in which the *Statesman* has been published for nearly fifty years.

HERBERT BAILLIE has been appointed librarian of the public library, South Wellington, New Zealand. Mr. Baillie is a printer of large acquaintance in New Zealand. The firm with which he was formerly connected will be continued under the old name.

THE Standard Engraving Company, 61 Ann street, New York, announces that it has acquired the plant of the Excelsior Photoengraving Company, originally known as the Shaw Engraving Company, and later as the Economist Engraving Company, and added this to the other plant.

EMILE VANBUGGENHOUDT, JR., 21 Rue des Douze-Apotres, Brussels, Belgium, writes THE INLAND PRINTER that he is desirous of making arrangements with manufacturers in the

United States to represent them on the continent of Europe. He wishes to look after all lines connected with printing, such as printing-presses, typesetting machines, bookbinders' machinery, ink, type, etc.

AMONG the newspaper offices destroyed in the disastrous fire at Paterson, New Jersey, in February last, are the *News*, *Sunday Chronicle* and *Volkesfreund*. The fire caused a loss of some \$8,000,000. Paterson has decided to ask no outside aid, and has already commenced rebuilding its city. Such pluck is exceedingly commendable.

H. C. HANSEN, typefounder, 190-192 Congress street, Boston, is now represented in New England by Bert D. Belyea, formerly with the John M. Jones Company, of Palmyra, New York. Mr. Belyea had charge of the Jones exhibit at the Pan-American Exposition and is well known to the trade in the field he is now looking after.

FRANKLIN PRICE, for the last twenty-three years commission and advertising clerk in the general passenger and ticket office of the Chicago & North-Western Railroad Company, Chicago, has been retired on a pension. Mr. Price has a large acquaintance among the editorial fraternity throughout the country. He is now in his eighty-first year and is still hale and hearty.

AT the annual meeting of the American Newspaper Publishers' Association recently held in New York, C. W. Hornick, manager of the St. Paul *Dispatch*, St. Paul, Minnesota, was honored with a place on the Executive Committee. Mr. Hornick was also named as one of the members of the standing Committee on Advertising Agents, an important committee, passing as it does on the standing and credit of all general advertising agencies, and on the recognition of new agencies. In addition to this, he was appointed chairman of the committee to prepare topics for the next annual meeting. Mr. Hornick's friends in the printing trade will note that he is coming rapidly to the front in his new field of labor. His work in the United Typothetæ is well known, he having served on the Executive Committee of that organization for two years, and for one year as vice-president. He seems to be advancing as rapidly in the newspaper field as he did in the printing line.

#### CANADIAN COPYRIGHT.

The Wholesale Booksellers and Stationers' Section of the Board of Trade, and the Employing Printers' Association, of Toronto, Ontario, at a joint meeting held recently, passed resolutions strongly urging the council of the Toronto Board of Trade to represent to the Dominion Government the importance of the question, and ask the Government to pass such legislation as shall make it obligatory, in order to secure Canadian copyright, that a book be printed and bound in Canada, and that the continuance of such printing and binding be necessary in order to continue to hold such copyright.—*Bookseller, Newsdealer and Stationer*.

#### MARK TWAIN AND THE COMPOSITOR.

Not all compositors, however intelligent, are gifted with a sense of humor, and professional humorists sometimes suffer severely at their hands. Mark Twain once had a trying experience with a compositor—one of those conscientious compositors who not only know, but know that they know. Mr. Clemens had received from his publishers the proofs of a story which he considered as funny as anything he had ever written, but on reading the proofs he dismally discovered that the fun had been carefully eliminated. Mr. Clemens returned the proofs, congratulating the compositor upon having consumed "only one week in making sense of a story which he himself had required two weeks to make nonsense of."



**This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.**

"WETTER" type-high numbering machines, in good condition, are being closed out at \$5 each by The Bates Machine Company, 346 Broadway, New York. Note their advertisement, page 856.

#### THE USE OF WHITE INK.

The effect of white ink upon dark cover-stock can be seen in the insert of S. W. Tilton & Co. in this issue of THE INLAND PRINTER. The sheet was printed in two impressions at the University Press, Cambridge.

#### PICTURES WANTED.

Readers having extra fine negatives of interesting subjects made with lenses manufactured by the Bausch & Lomb Optical Company, Rochester, New York, would do well to communicate with them, stating size of negative and subject of picture, or, better still, send a specimen print on approval, as a new catalogue is in preparation, and the company desire to secure as large a variety as possible of photographs illustrating the special advantages of their different series of lenses.

#### RELIANCE ROTARY PLANER.

On page 849 of this issue will be found an illustration of the new type-high rotary planer made by Paul Shnedewend & Co., Chicago, which is a favorite with engravers and electrotypers for planing half-tones and electrotypes either of wood or metal. The planer is made of the best metals, is constructed in two sizes, and arranged to run by belt from countershaft or with an individual direct belt-connected motor. When about to put in a planer, the merits of this machine should be investigated.

#### THREE-COLOR WORK FULLY EXPLAINED.

By the aid of detailed explanations and illustrations in "The Practical Colorist," any good printer can learn three-color process printing. This book, by its simple treatment, brings it within reach of all. The book also treats and illustrates the color laws, harmony, mixing inks, jobwork and overcoming difficulties in the pressroom. One application of its teachings often saves its cost. A correspondence course, costing only \$2, is given with the book, if desired. You need it. Write The Owl Press, Burlington, Vermont.

#### A HANDSOME CATALOGUE.

Messrs. T. W. & C. B. Sheridan, manufacturers of paper-cutters, bookbinders, printers and paper-box makers' machinery, etc., are sending out a new catalogue of their machinery. It consists of twenty pages and cover, neatly printed in old-style type, and tied with silk cord. Pictures and descriptions are given of the "New Model" cutter, the "New Ideal" cutter, "New Empire" cutter, "Perfection" cutter, the "Perfect Gem" cutter, and the improved book-trimmer. The catalogue does not cover all of the machinery manufactured by the firm, as their line includes every requisite for the bindery. This

cutting-machine catalogue, with its tasty cover in blue and gold, is worthy of the attention of printers and bookbinders everywhere, whether in need of machines of this kind or not. Copies can be obtained by addressing the company at 56 Duane street, New York, or 413 Dearborn street, Chicago.

#### THE BREHMER THREAD BOOK SEWER.

The Brehmer thread book sewer, while new in this market, is not an experimental machine, having stood the test of practical operation long enough to pass through the elementary stages of construction. On examination, the principle of its operation is found to be surprisingly simple and effective, particularly when the variety of work it will do is taken into consideration. It is designed with a view to being as strong and as heavy as is consistent with the delicate character of work it has to do, the various working parts being shaped so that wear will have a minimum effect in making them unserviceable. A good illustration of this is seen in the use of straight needles only. The machine also has the prestige of coming from the Brehmer shops, which have produced over twenty-five thousand wire-stitchers, a most enduring testimonial to the complete reliability of their manufacture.

#### \$100 PRIZE CONTEST.

Owners or operators of platen presses are invited to send to the C. H. Booton Company, Gallipolis, Ohio, for full particulars concerning their \$100 Prize Contest. The following letter from the Keystone Press, Portsmouth, Ohio, speaks for itself:

"Portsmouth, Ohio, February 8, 1902. The C. H. Booton Company: Gentlemen,—We enclose a couple sample blotters that we printed with your Automatic Register Gauge.

You will notice that the register is faultless. We consider the gauge a great time-saver, as by its use we are permitted to run our presses at a high rate of speed and at the same time secure absolute register. The samples enclosed were run at a speed of 2,220 an hour, and considering the nature of the work, we believe this speaks well for your gauge. Very truly, The Keystone Press." The samples spoken of in the above were splendid specimens of blotters in four colors.

#### THE RHODES BLANKET.

The safest rule is to take nothing for granted. Intelligent investigation is the way to get at the facts. This is what the Rhodes Blanket Company invite in their announcement on page 854. It is gratifying to note that after four years of fighting, the patents covering the Rhodes Blanket have all been allowed, and that after three years of persistent work the perfect blanket which Mr. Rhodes set out to produce is now being made in quantities sufficient to supply the demand. A handsome booklet issued by the Rhodes Blanket Company, 290 Broadway, New York, tells all about this much-talked-about automatic make-ready blanket. The booklet is free for the asking.

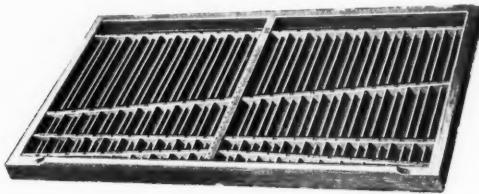
#### A NEW ROTARY JOBBER.

Some three years ago mention was made in these columns of a recently invented rotary job-press, wherein flat printing surfaces were rotated in place of the usual curved plates. Nothing came of it at that time, however, for the reason that the inventor died before he had produced a marketable press. Other parties took up the work where he laid it down and have within the past year perfected a press embodying the flat-form, rotary idea, that is said to now work perfectly. The builders, George E. Lloyd & Co., well known as makers of high-grade electrotyping and stereotyping machinery at 200 South Clinton street, Chicago, inform us that the press will

be known as the Merrill automatic jobber, that it will be sold at a price easily within reach of any print-shop having work enough to keep it busy, and that they are now ready to take orders for it. The machine prints from a roll, upon one side only, cuts the web and jogs the printed sheets at a guaranteed speed of five thousand per hour. If this new machine does all that it claims to do, it surely has a wide range of usefulness and is well adapted for much that has heretofore been profitably done only with the large and costly presses, or with special machinery. It is proposed to offer with the press, as extra attachments, a numbering machine for sales-slip work, and a rewinding device for rolled wrapping-paper.

#### A NEW TIME-SAVING RULE CASE.

Labor-saving material demonstrates its real value only when kept in perfect condition and order. The effort required of the compositor to keep any receptacle in good shape should be as nearly unconscious as possible, in order that his attention may not be taken from the real work in hand. Great ignorance of this need is displayed in many of the present



styles of rule cases, with their distracting array of boxes, confusing jumps, the tendency of the small sizes to fall into pits and of all sizes to tightly wedge in between the partitions.

A receptacle that overcomes these objections is bound to prove a great convenience to workmen and a highly economical investment for the man who has the material and the compositor's time to pay for. Such a device is the "Standard" rule case, illustration of which is shown herewith. This case is being manufactured by Golding & Co., the "House of Ideas," and is in every way a worthy companion to their large and excellent list of time and labor saving machines and devices for printers. The arrangement of boxes is of the simplest character, and the case possesses great capacity. Every box is plainly marked at the top with black figures on a white ground. The center bar has a pica gauge seventy-two ems long by which the length of rule may be instantly ascertained. It has a double row of boxes graduated in half-ems from one-half to ten ems in length, and single boxes graduated in ems from eleven to fifty ems in length. Each box contains a low central partition which keeps the rule upright. The two long boxes at the top are for odd lengths. The case is made full size, strongly constructed and nicely finished, and will prove of great value in keeping rule in good condition and order.

#### WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received later than the 20th of the month preceding publication not guaranteed.**

#### BOOKS.

AMERICAN PRINTER, monthly, 20 cents a copy, \$2 a year. Publicity for Printers, \$1. Book of 133 specimens of Job Composition, 50 cents. Send to J. CLYDE OSWALD, 25 City Hall place, New York.

BOOK OF DESIGNS FROM TYPE, by Ed S. Ralph. We have secured the entire edition of this book, which was so popular a short time ago, and will fill orders at the old price of 50 cents, postpaid, as long as the books last. THE INLAND PRINTER COMPANY.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in May, 1899. Contains in addition to the designs, the decisions of the judges, and is a valuable collection for comparison and study. 40 cents. THE INLAND PRINTER COMPANY.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume II, containing 128 letter-heads, submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in October, 1899. Contains in addition to the designs the decisions of the judges and names of contestants, and is a valuable collection for comparison and study. 25 cents. THE INLAND PRINTER COMPANY.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography. Containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knauff, editor of the *Art Student*, and Director of the Chautauqua Society of Fine Arts. 240 pages; cloth, \$2, postpaid. THE INLAND PRINTER COMPANY.

ELECTROTYPEING, a practical treatise on the art of electrotyping by the latest known methods, containing historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, editor "Electrotyping and Stereotyping Department" of THE INLAND PRINTER. 150 pages; cloth, \$1.50, postpaid. THE INLAND PRINTER COMPANY.

ESTIMATING BY PERCENTAGE, by Henry E. Seeman. An exposition of a method of estimating profit and expense by percentage which has been in successful use for several years. Reprinted from THE INLAND PRINTER. 10 cents. THE INLAND PRINTER COMPANY.

FACSIMILE LINOTYPE KEYBOARDS, printed on heavy manila, being an exact reproduction as to size and location of keys of the latest two-letter machine. 25 cents. THE INLAND PRINTER COMPANY.

FACSIMILE SIMPLEX KEYBOARDS, printed on heavy ledger paper, showing position of all keys, with instructions for manipulation; 15 cents, postpaid. THE INLAND PRINTER COMPANY.

FOR SALE — Inland Printer, Volumes 16 to 25, inclusive, bound half-morocco, brand-new condition; also Volumes 26 and 27, unbound; will sell lot for \$12. C. C. KINNEY, 4108 Girard avenue, Philadelphia.

HINTS ON IMPOSITION, a handbook for printers. By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions. Several chapters are devoted to making the margins. 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp. \$1. THE INLAND PRINTER COMPANY.

MAKING READY ON JOB PRESSES, by Charles H. Cochrane. A pamphlet of 32 pages, dealing with make-ready as applied to platen presses; full instructions are given in regard to impression, tympan, overlaying and underlaying, register, inking and distribution, etc. Sent, postpaid, for 10 cents, by THE INLAND PRINTER COMPANY.

MODERN TYPE DISPLAY — The latest and best book on artistic job composition published. Its eighty pages contain about 140 up-to-date examples of letter-heads, bill-heads, envelopes, statements, cards and other samples of commercial work, with reading matter fully describing the different classes of work and making many helpful suggestions for the proper composition of commercial work. Compiled and edited by Ed S. Ralph. Size, 7½ by 9½ inches. 50 cents. THE INLAND PRINTER COMPANY.

OMEGA COLD STEREOGRAPHY PROCESS, 32 pages, 2-cent stamp; Art of Stereotyping, 25 cents; 2 pounds composition, \$2; satisfaction guaranteed. WILLIAM H. IRVING, 1055 Broadway, Oakland.

PHOTOENGRAVING, by H. Jenkins. Containing practical instructions for producing photograped plates in relief-line and half-tone; with chapters on dry-plate development and half-tone colorwork. No pains have been spared to make the work of utility, and all generalizing has been avoided. No theories are advanced. Profuse examples show the varied forms of engraving, the three-color process being very beautifully illustrated, with progressive proofs. Light-brown buckram, gold embossed. 140 pages. \$2. THE INLAND PRINTER COMPANY.

PRESSWORK — A manual of practice for printing pressmen and pressroom apprentices. By William J. Kelly. The only complete and authentic work on the subject ever published. Full cloth, 96 pages. \$1.50. THE INLAND PRINTER COMPANY.

PROOFREADING, a series of essays for readers and their employers, and for authors and editors, by F. Horace Teall, critical proofreader and editor on the Century and Standard Dictionaries, and editor "Proof-Room Notes and Queries Department" of THE INLAND PRINTER. 100 pages; cloth \$1, postpaid. THE INLAND PRINTER COMPANY.

PROPER FINGERING OF THE LINOTYPE KEYBOARD, by C. H. Cochrane. The system set forth in this pamphlet is based on the number of times a given letter or character appears in actual use, together with the position of the most frequently used keys on the Linotype in their relation to the fingers. 10 cents. THE INLAND PRINTER COMPANY.

TWENTY-FIVE CENTS — Book of printers' recipes, of padding compositions, varnishes, embossing, reducers, tints, etc.; invaluable wrinkles for printers. A. PEMBERTON, 4 Monroe st., Buffalo, N. Y.

#### BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

ANXIOUS to hear from a good newspaper that wants engraving plant at hand — without buying and running it. M 260.

BOOKBINDERY in New England; established business, only bindery in county; rare chance for a practical man; price \$1,300, part cash. M 227.

EXPERIENCED CIRCULATOR wants to buy a 10-cents-a-week circulation of about 1,000; Illinois or Indiana preferred. M 202.

## BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

FOR GOOD REASONS we are able to offer splendid bargain in first-class printing plant valued at \$8,000. M 143.

FOR SALE — A first-class Democratic weekly newspaper in county-seat town of western Iowa; it is the biggest snap to a cash buyer of any newspaper property in Iowa; \$3,000 cash, no trade. M 192.

FOR SALE — An interest in a Linotype plant to a good operator, publisher or printer controlling trade; \$500 to \$1,000 required; give full particulars and references in first letter; this is no risk or air castle. M 199.

FOR SALE — Controlling interest in a well-established stationery, bindery and printing-office, located in a healthy and prosperous Southern town; with an investment of \$14,000 cash it will pay a handsome salary of \$200 per month, and has declared a dividend of four per cent, and prospects for the future show a bigger dividend; reason for selling; a good investment for the right person. M 262.

FOR SALE — Electrotyping foundry on paying basis; a good thing for one or two practical men. M 70.

FOR SALE — Interest in hustling daily, Southern city 20,000; good opportunity for pusher with \$4,000; best reasons for selling. M 244.

FOR SALE — One of the best equipped and best paying newspaper and job printing-offices in Michigan; model office; fine job business; if you want to buy and have the money, write for further particulars. M 84.

IF YOU HAVE \$6,000 cash, and want to buy a good job plant, doing a clean and profitable business, in the best business and residence suburb of Chicago, write; investigation will show this a rare bargain. J. C. 905 Monon building, Chicago.

JOB OFFICE — Inventories \$2,200; best city in Illinois; \$275 down, balance small payments; price \$2,000. M 126.

JOB OFFICE — Nets \$65 per month; invoices \$2,000; two platen presses, 30-inch cutter, water motor, etc.; \$1,000 takes it; good Illinois town; expenses low; snap. M 235.

RARE OPPORTUNITY — First-class job-printing establishment for sale; doing a profitable business. M 96.

RESPONSIBLE CALENDAR AND NOVELTY HOUSE wants good line of pocket memorandum books and leather novelties. M 48.

WANTED — Compositor, pressman and solicitor to buy one-fourth interest in printing plant; \$500 cash, balance \$7.50 per week. Address MERCER & CO., Louisville, Ky.

WILL SELL all or part interest in old-established, prosperous printing, bookbinding and rubber stamp business in middle western State. K 247.

WANTED — To buy, or lease with view of purchase, country newspaper office; strictly confidential. M 231.

## FOR SALE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A COMPLETE LINOTYPE PLANT (2 machines), in running order, in large city in central West, for sale; machines are two-letter and have all late quick-change attachments; might sell machines separate, as owner has other business. M 201.

BEFORE PURCHASING cylinder or job presses, folding machines, wire stitchers or paper-cutters, send for list. PRESTON, 45 Pearl street, Boston.

BOOKBINDING MACHINERY — Folding machines, Chambers double and Dexter single 16 drop-roll feed; stamping, embossing and smashing machines, cutters, trimmers, rotary board cutters, signature presses. HENRY C. ISAACS, 10-12 Bleecker street, New York.

FOR SALE — Country Campbell cylinder press; prints 16 by 23; first-class condition; price \$250. Box 773, Bowling Green, Ohio.

FOR SALE — Hoe stop-cylinder, bed 33 by 46, good condition, price low, easy terms; also two small job printing plants, both new, price \$400 and \$700. TREADWELL, 93 Nassau street, New York city.

FOR SALE — Potter, Jr., drum-cylinder book and job press, 31 by 48, good condition; also an 8-horsepower engine and boiler; must be sold to vacate room; terms to suit. KEYSTONE PRINTING COMPANY, Bethlehem, Pa.

FOR SALE — Single saw and trimmer, Ostrander make; good order; right article for photoengraver. E. O. LOVELAND & CO., 717-719 Wyandotte street, Kansas City, Mo.

FOR SALE — Three Thorne typesetting machines, in first-class order. Write for terms to THE LADING COMPANY, Norwalk, Ohio.

FOR SALE CHEAP — One cardboard cutting shears, length of blades 28 inches. WM. SUYDAM, 22 Union square, New York.

FOR SALE CHEAP — One Ruggles hand press for printing envelopes and business cards; size of chase, 2½ by 3. WM. SUYDAM, 22 Union square, New York.

HOE DOUBLE-CYLINDER PRESS, modern style, 6-column, 8-page, condition guaranteed. RICHARD PRESTON, 45 Pearl street, Boston, Mass.

PRINTING MACHINERY — 32 by 46 Potter drum; 18 by 24 Hoe drum; 31 by 46 Taylor; 14 by 18, 19 by 25, 21 by 30 Washington hand presses; Gordons, Favorites, Liberties, Universals, cutters, other machinery. NEIL CAMPBELL COMPANY, 23 Beckman street, New York city.

VARNISH MACHINE for sale, good condition, attractive price. Address the PIONEER PRESS MFG. DEPARTMENTS, St. Paul, Minn.

## HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A CHANCE for the printer to advance himself; learn proofreading, ad-writing, illustrating, journalism, stenography or bookkeeping; tuition payable 60 days after a position is secured; mention course in which interested. CORRESPONDENCE INSTITUTE OF AMERICA, B 101, Scranton, Pa.

ARTIST WANTED by engraving house in Providence, R. I.; must be familiar with commercial work, bird's-eye views, letter-headings, etc. Address CRAHAN ENGRAVING CO., 193 Westminster street, Providence, R. I.

BOOKBINDER WANTED, finisher and forwarder; must be sober; steady work; state wages expected. C. E. AUGHINBAUGH, Harrisburg, Pa.

BRIGHT NEWSPAPER MAN to take part interest and help establish Democratic daily in Middle Western State; have plant; good opening. M 247.

FOREMAN for cylinder and platen pressroom; office handles nice grade bank, railroad, county and commercial work; must be competent manager, able to produce first-class work promptly. M 222.

OPERADORES ESPAÑOLES Y FRANCESSES PARA LINOTIPIOS — Se desea entrevistas y cartas de operadores rápidos y diestros, de ambos sexos. LANGUAGES PRINTING CO., 114 Fifth avenue, New York.

PAPER-RULER — Must be first-class ruler, one who can assist in forwarding; state wages expected. BEAN, WARTERS & CO., Knoxville, Tenn.

SKETCH ARTIST wanted for photoengraving house; must be up to date. PHOTOCROMOTYPE ENGRAVING CO., 226 S. Eleventh street, Philadelphia, Pa.

WANTED — A steady man to work in bookbindery; capable of doing first-class finishing. Address Combination Box D, Berne, Ind.

WANTED — Competent half-tone operators and etchers; those only who are accustomed to newspaper work need apply; state experience and salary expected. Address EDITORIAL MANAGER, Pittsburgh Gazette, Pittsburgh, Pa.

WANTED — First-class job compositor and pressman, one especially fine on half-tones; Universals and Goldings; address, stating salary, M 251.

WANTED — Foreman or superintendent to take charge of printing office doing three-color work, employing between fifty and seventy-five people in the department; must have had experience in this particular line. M 230.

WANTED — Ink salesman to sell side line in Indiana, Illinois, Kentucky and Ohio. M 239.

WANTED — Persons connected with a printing-office to learn ad-writing, illustrating, bookkeeping, stenography, typewriting; printers with a knowledge of ad-writing or illustrating easily earn large salaries; easy payments, advancement rapid. Address Department D, FRANKLIN INSTITUTE OF ALLIED ARTS, Scranton, Pa.

WANTED — Proofreader of experience in high-grade catalogue work. Address THE REPUBLICAN PUBLISHING CO., Hamilton, Ohio.

WANTED — Salesmen to sell direct to consumers on commission full line of calendar hangers for 1903, now ready. Address C. W. GIRSH, 84-86 Chambers street, New York.

WANTED — Young man to take editorial charge of a new county paper; plant ready to begin publication; state experience and salary wanted. Address quick, W. E. McCHRISTIE, Camden, Ohio.

WANTED — Young man for office position in first-class engraving house; must have had experience in engraving or printing business; good position for man of sterling qualities, and opportunity for advancement. M 22.

YOUNG MEN to learn newspaper drawing and caricaturing by mail from famous artists; send for free lesson and terms. NATIONAL SCHOOL OF CARICATURE, Dept. V, 87 World bldg., New York.

## NEWSPAPER BROKER.

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EMBOSSING MACHINES**  
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## SITUATIONS WANTED.

ALL-ROUND PRINTER, married, desires position as foreman or ad. man afternoon daily or weekly; South preferred. M 216.

ALL-ROUND PRINTER AND PRESSMAN wants situation as foreman of pressroom for good firm, or assistant manager; would take small interest and assume management; if wanting exceptionally good reliable man, address, with full particulars. M 204.

ARTIST desires a change; is an all-round commercial artist; married man, steady, sober, reliable. M 196.

ARTIST wants situation in large printing establishment; can do designing, illustrating, mechanical, photo-retouching, also design booklets. M 212.

ARTIST AND WRITER; newspaper or magazine; young man (23), pupil of Chicago Art Institute; experienced in country newspaper work; practical printer; have written and drawn for leading Chicago papers, magazines and publishing houses; wages secondary to other features. M 233.

ARTIST-ENGRAVER, with his own half-tone outfit, on Atlantic coast newspaper; practical, experienced; a worker, with ideas. K 260.

A1 LINOTYPE MACHINIST, having first-class factory and office experience, desires position in news or job office; competent to handle any size plant; first-class references; union. L. KUHN, 22 S. Fulton avenue, Baltimore, Md.

A1 STOCK MAN AND PAPER CUTTER, with experience above general average, capable of laying off stock for presswork, etc., good executive ability, could be of use in general ways, competent to handle shipping department in connection with above work. M 217.

A1 SUPERINTENDENT, capable of managing a large printing plant, desires to open correspondence with high-grade house. M 249.

BINDERY SUPERINTENDENT of executive ability seeks employment where close attention to business will be appreciated. M 166.

CARTOONIST — First-class, experienced newspaper cartoonist wants position; man of ideas, understands work in line, half-tone and the three-color process; samples and references mailed; salary \$25. M 243.

COMPETENT PAPER RULER wants steady situation; reference if required. GEO. S. ELLIS, 42 Baden avenue, Cleveland, Ohio.

COMPETENT UNION AD. AND JOB MAN, steady, sober, reliable, also a machine operator with knowledge of the details of machine, desires position; small Western city preferred. M 193.

COMPOSITOR — All-round man, 18 years' experience job, ad., newspaper and label work, capable taking charge small office, desires position; South preferred; married, sober. K 216.

CYLINDER PRESSMAN desires situation as assistant on web; wages no object. M 226.

CYLINDER PRESSMAN holding good position desires change; experienced on half-tone, catalogue and color work; western country preferred; union. M 223.

CYLINDER PRESSMAN wants steady position outside of Chicago; good references. M 129.

ENCAMPMENT ODD FELLOW — All-round printer, modern ideas, desires permanent position east of Chicago; will take anything you can offer; am capable of taking full charge; married. M 125.

EXPERIENCED METAL ENGRAVER, able to finish half-tones and zinc etchings, wants situation with reliable house. M 245.

FIRST-CLASS JOB, AD. AND MAKE-UP MAN desires position; 12 years' experience, can give references. M 138.

FIRST-CLASS STEEL AND COPPER PLATE ETCHER desires permanent position with well-established house; send for samples. M 250.

FOREMAN of a cylinder pressroom desires position; 20 years' experience on high-class half-tone, three-color and multi-color printing; excellent references. M 253.

FOREMAN OF PRESSROOM wants position in large office, superintending production of high-class presswork; thoroughly understands all kinds of colorwork and embossing, competent manager and accurate estimator on presswork. M 47.

FOREMAN OR SUPERINTENDENT OF BINDERY; have practical experience in general and edition work, also estimating; am with large up-to-date printing and publishing house. M 116.

HIGH-CLASS MANAGER of comprehensive composing-room experience desires to correspond with large office requiring such service. F 110.

IN CHICAGO, by first-class job printer; up-to-date, original ideas, capable of taking charge of work in small or medium job office. M 203.

LINOTYPE MACHINIST, one of the best in the country, is open for engagement. M 225.

LINOTYPE OPERATOR desires change; married, temperate, steady. M 229.

LINOTYPE OPERATOR wished steady situation anywhere; 5,000 to 5,500 ems minion per hour, clean proofs, steady. C. R. SHIPPEY, Care Post, Jamestown, N. Y.

LINOTYPE OPERATOR-MACHINIST wants position; 6 years' experience, speed 5,000 an hour, accurate, steady. R. 27, Hotel Ellict, Jamestown, N. Y.

MACHINIST — Linotype, open for position; references. K 156.

MACHINIST-OPERATOR, competent, desires position in one, two or three machine shop. M 242.

MACHINIST-OPERATOR wants position in office of one to three machines; careful machinist, fast operator. M 156.

MACHINIST-OPERATOR — Young married man, wishes day situation in the East (New York State preferred), where he can locate permanently, at fair wages; is a rapid, clean operator and expert machinist; 7 years' experience on book and news. M 137.

NEWSPAPER MAN desires position as foreman, make-up or ad. man on daily paper; young, married, reliable; has held foreman's positions for past 12 years, but desires change from present position. M 238.

PAPER RULER wishes employment; capable of handling high-grade work. K 166.

PRACTICAL WEB PERFECTING PRESSMAN wants a position; strictly sober and reliable. M 208.

PRACTICAL WEB PRESSMAN AND STEREOGRAPHER wants position; married, best of references, union, strictly first-class. M 40.

PRESSMAN — Cylinder and platen, desires steady position in modern office; state salary and full particulars; sober and reliable. M 258.

PRESSMAN of ability, now working in Ohio, desires position; practical on all high-grade half-tone, illustrated, color and commercial work; can handle anything that comes into a first-class pressroom; position must be permanent and steady. M 240.

PHOTOENGRAVER, superintendent or foreman, desires making change; an A1 photographer, and practical in all branches; ambitious man of exceptional executive ability for high-grade work. M 241.

PHOTOENGRAVER, to take charge of a plant as foreman or superintendent; also attend to customers; has A1 references. M 197.

SITUATION WANTED as foreman, pressman or paper-cutter by all-round job and cylinder pressman; 15 years' experience; handle any make of printing machinery; strictly sober and reliable, A1 reference. CHAS. O. HOLT, 351 Seventh avenue, S.W., Roanoke, Va.

THOROUGH MERTENTHALER MACHINIST wants job; competent to take charge of large plant; union. M 224.

THREE-COLOR PHOTOGRAPHER, with practical experience, desires change; now employed with well-known color house; will install plant. M 200.

WANTED — Conference with firm employing 200 or more people needing a manager thoroughly experienced in all departments of the printing and binding business; satisfactory references from Bradstreet, Dun and others, as to results and executive ability in handling men, business and affairs of the higher class, or changing from ordinary lines to the best both in customers and output. M 190.

WANTED — Linotype operator desires change; no bad habits; will go any place, West preferred. M 198.

WANTED — Linotype operator (young woman) desires position; several years' experience. F 120.

WANTED — Position as foreman by A1 man; expert in composing-room management, up to date. M 213.

WANTED — Situation by competent pressman; have run a Cox Duplex four years; can furnish references; union. M 248.

WANTED — Situation by first-class Linotype operator-machinist, an all-round union newspaper printer; sober, steady and reliable; references. M 50.

WEB PRESSMAN desires permanent position; 13 years' experience on flat-bed, 7 years on webs; first-class references; use neither liquor nor tobacco; married. M 206.

WEB PRESSMAN AND STEREOGRAPHER wants a permanent position, or would be willing to learn on cylinder; some experience; good references; will go anywhere. M 144.

## WANTED TO PURCHASE.

RULING MACHINES WANTED — One 54-inch and one smaller; secondhand; give price and length of time used. K 166.

WANTED — A John Thomson Colt's Armory embossing-press, or a Gally embosser. JAMES LETT, Box 96, Harrisburg, Pa.

WANTED — Cabinet, 6 to 10, secondhand, in good condition, for job-type. MESSENGER, Owensboro, Ky.

WANTED — Lowest trade quotations for foolscap folio platen machines, lever paper-cutters, rule and lead cutters, stapling machines, printing-types, ornaments, inks, and art paper double foolscap size. Illustrated catalogues, letters and samples to N. SALUNKE & SONS, Esplanade, Madras, India.

WANTED — 8 by 12 roll-feed Kidder press; also 48-inch paper-cutter; state condition. RICHARD PRESTON, 45 Pearl street, Boston, Mass.

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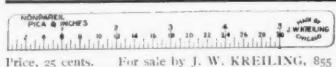
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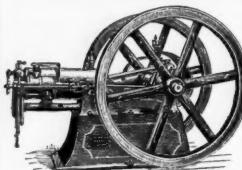
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No. 2278.	Newspaper and job plant, Boone county, Ill. 6,000.00
No. 2274.	Job and music plant, Detroit, Mich. 1,000.00
No. 2295.	Job office, Muskegon, Mich. 2,000.00
No. 2271.	City job plant, Grand Rapids, Mich. 10,000.00
No. 2288.	Job plant, Summit county, Ohio. 3,500.00
No. 2298.	Job plant, Indianapolis, Ind. 2,100.00
No. 2282.	Newspaper and job plant, Lenawee county, Mich. 3,600.00
No. 3000.	Lithographing and engraving plant, Indiana. 80,000.00
No. 3001.	City daily, good Ohio city. 30,000.00
No. 2295.	Newspaper and job plant, Delaware county, Ind. 3,600.00
No. 2294.	Newspaper and job plant, Douglas county, Wis. 1,500.00
No. 2293.	Newspaper and job plant, Dunn county, Wis. 3,500.00
No. 2292.	Newspaper and job plant, Antwerp county, Mich. 850.00
No. 2289.	City daily and weekly, Cass county, Mich. 7,000.00
No. 2299.	Newspaper and job plant, Benzie county, Mich. 900.00
No. 2258.	Newspaper and job plant, Portage Ohio town. 800.00
No. 2260.	Newspaper and job plant, Sanilac county, Mich. 1,600.00
No. 2256.	Newspaper and job plant, Pike county, Ill. 750.00
No. 2259.	Newspaper and job plant, Oakland county, Mich. 650.00
No. 2264.	Newspaper and job plant, Huron county, Mich. 300.00
No. 2267.	Newspaper and job plant, Eau Claire, Mich. 1,000.00
No. 2268.	Newspaper and job plant, Barry county, Ill. 750.00
No. 2275.	Newspaper and job plant, Wayne county, Mich. 700.00
No. 2262.	Newspaper and job plant, Huron county, Mich. 150.00
No. 2261.	City newspaper and job plant, Cass county, Mich. 5,000.00
No. 2257.	Newspaper and job plant, Grand Traverse Co., Mich. 900.00
No. 2276.	Newspaper and job plant, St. Joseph county, Mich. 2,200.00
No. 2281.	Newspaper and job plant, Waukesha county, Wis. 800.00

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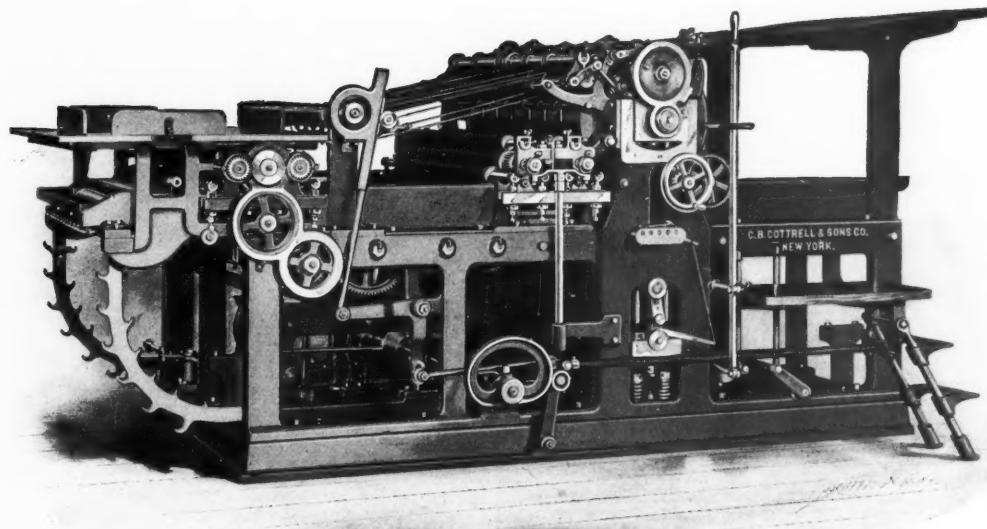
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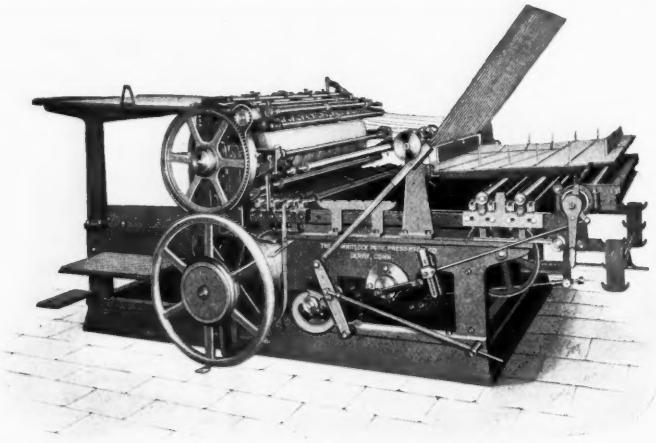
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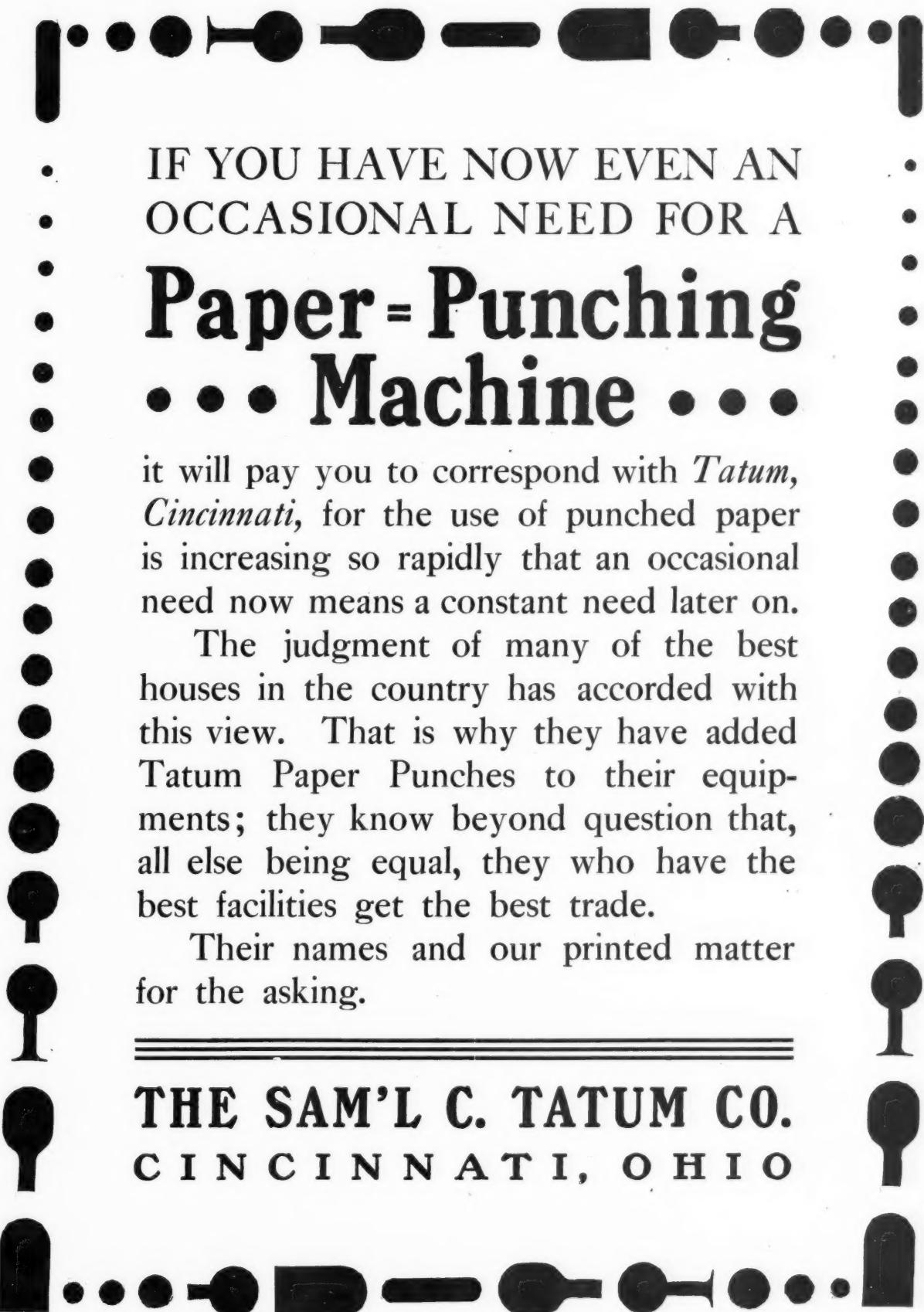
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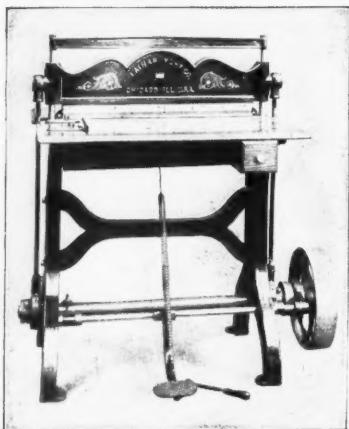
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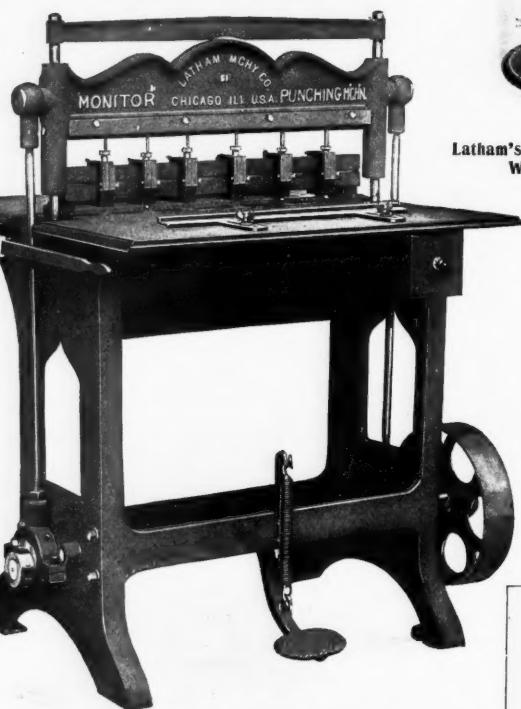
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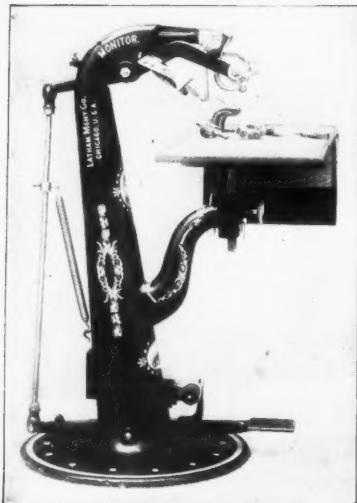
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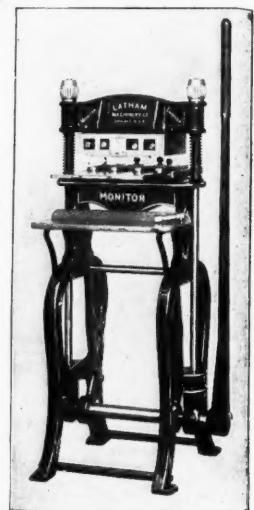
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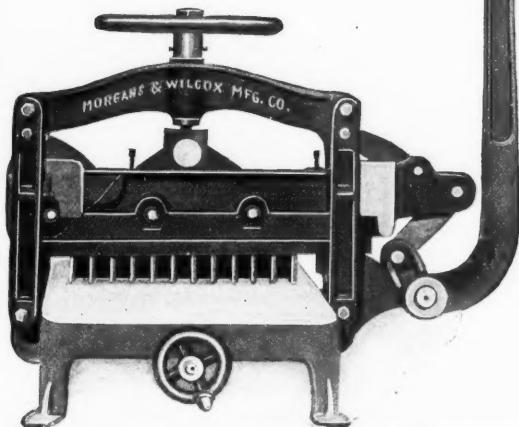
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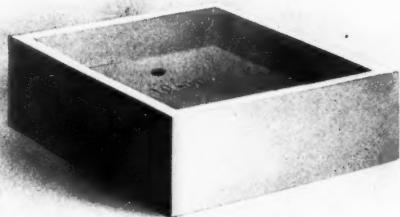
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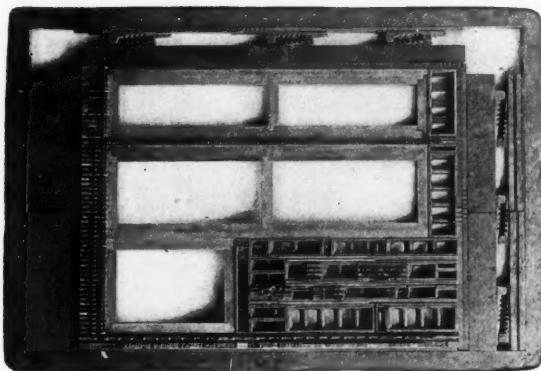
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THE MOST ancient materials employed for recording events were bricks, tiles, shells, and tables of stone. The modes of writing on these different substances were various. The tiles and brick were impressed with a stamp when in a soft state; the shells and tablets of stone were etched or graven, the figures or characters being cut in their surface, and in some cases also stained with various colors. It was by the ancient art

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THE MOST ancient materials employed for recording events were bricks, tiles, shells, and tables of stone. The modes of writing on these different substances were various. The tiles and brick were impressed with a stamp when in a soft state; the shells and tablets of stone were etched or graven, the figures or characters being cut in their surface, and in some cases also stained with various colors.

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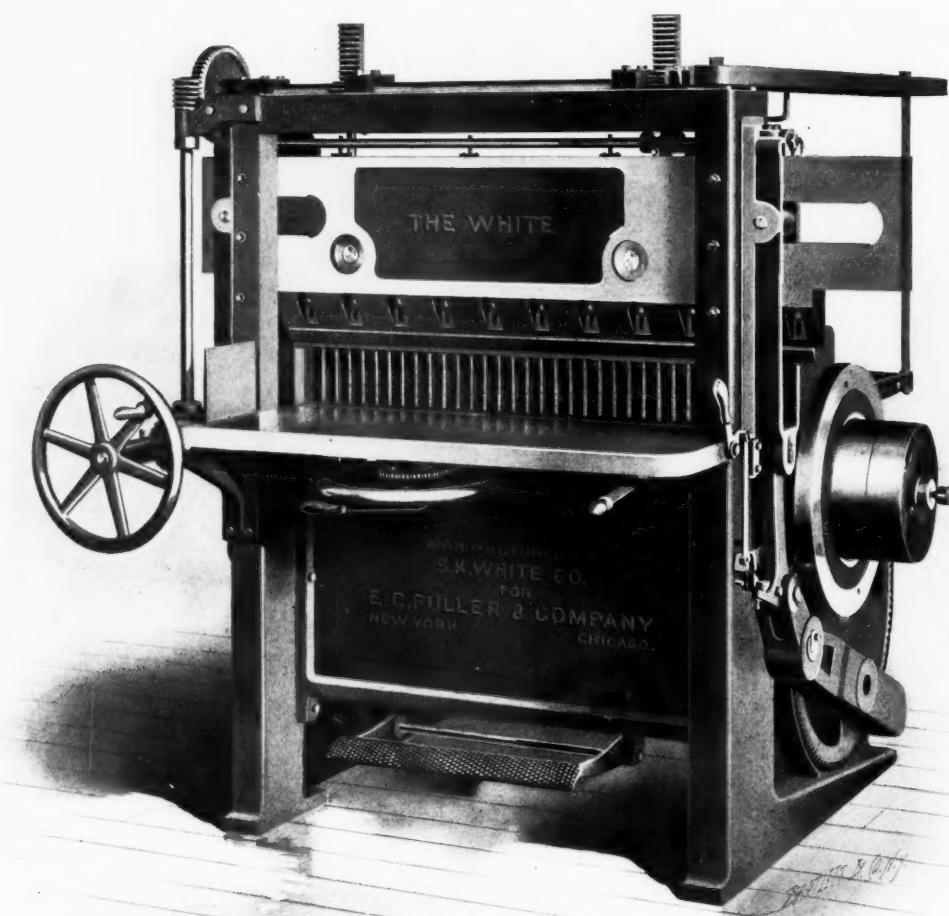
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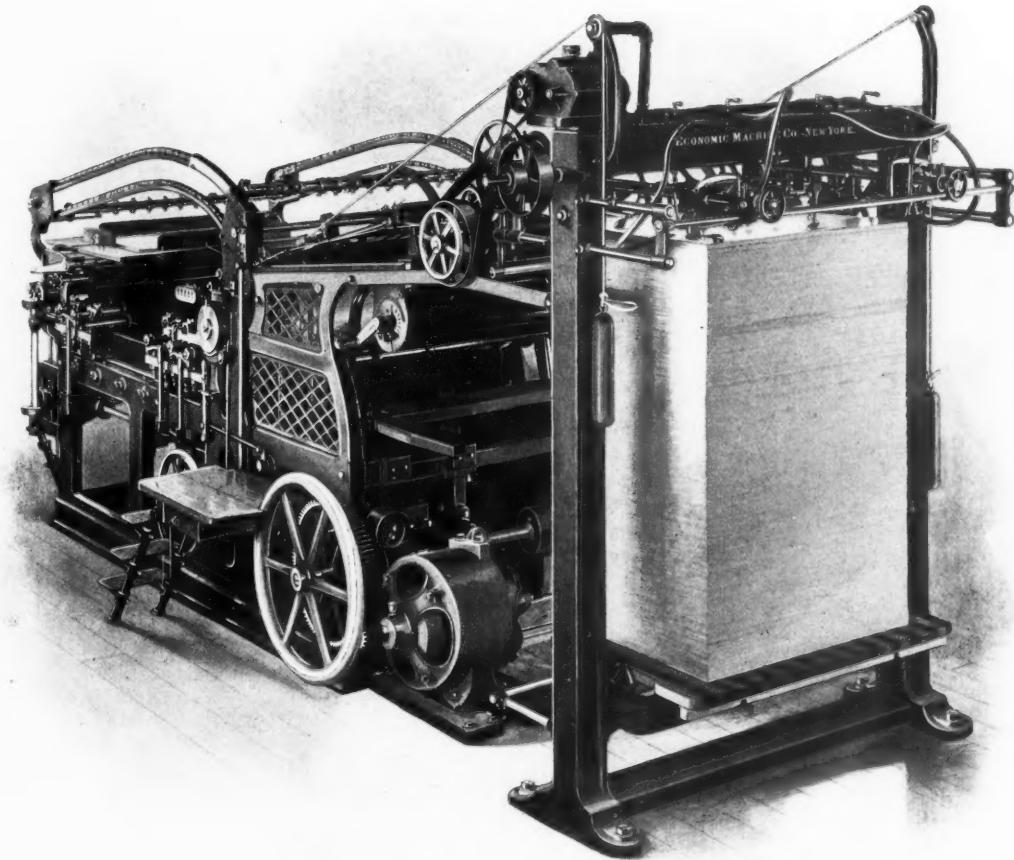
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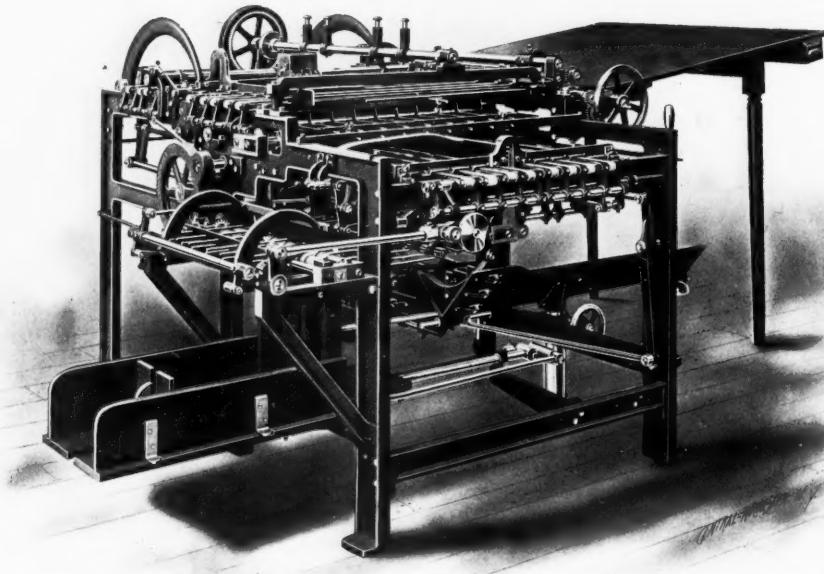


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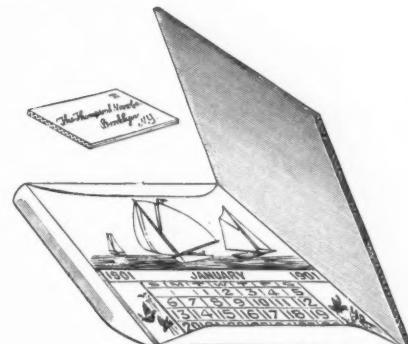
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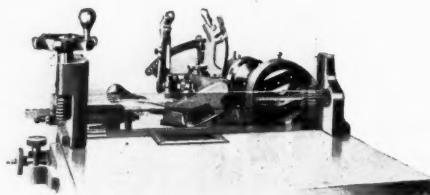
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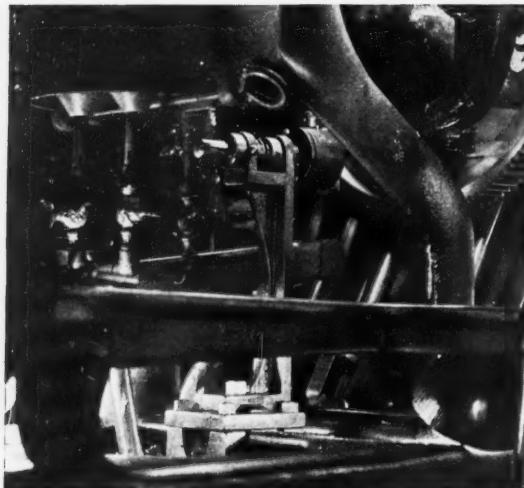
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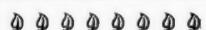
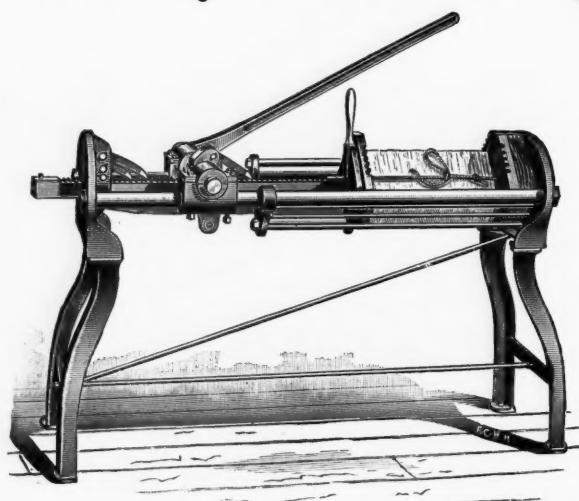
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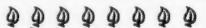
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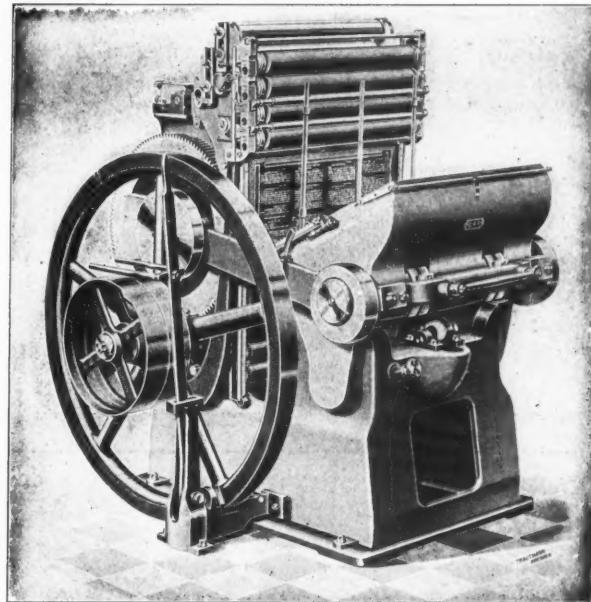
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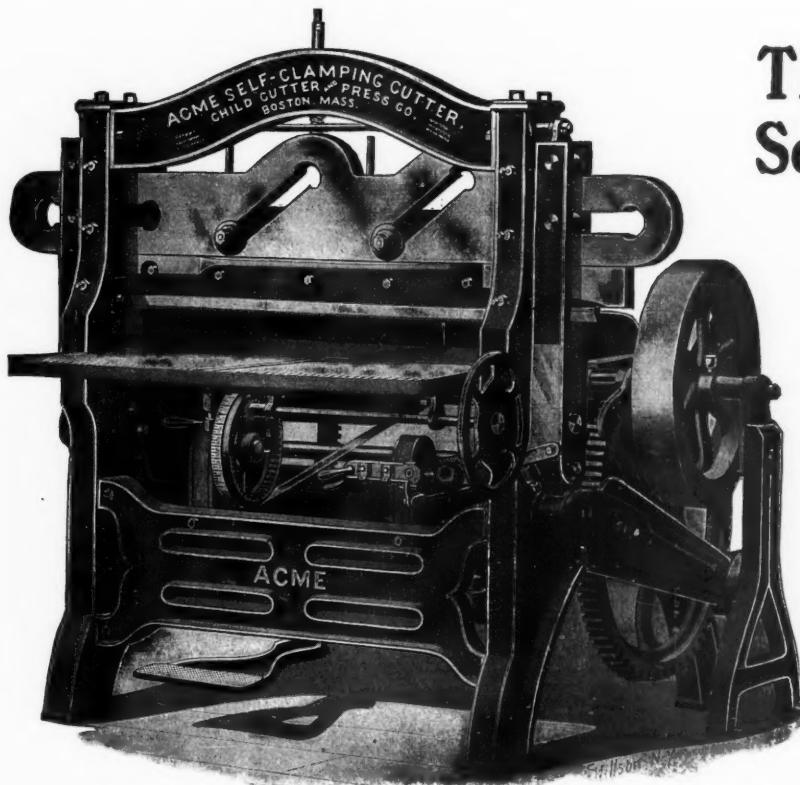
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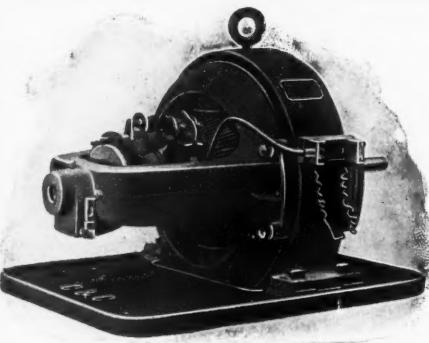
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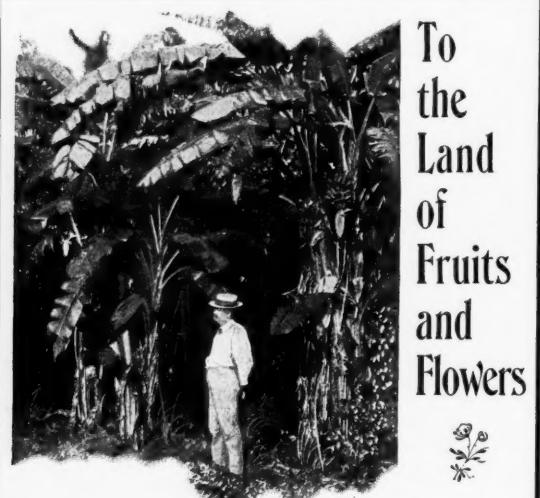
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**JUERGENS BRO'S. & CO.**  
 ARTISTS AND ENGRAVERS  
 MAKERS OF  
 PEERLESS PRINTING PLATES  
 ELECTROTYPERS & STEREOGRAPHERS  
 140-146 MONROE ST.  
 CHICAGO



Imitation may be the sincerest flattery, and it surely is the fate of the best in every branch of manufacture. The product stamped with this little wreath has had its share. Just now it is the *Peninsular Paper Co.*, of *Ypsilanti, Mich.*, who imitated our famous "Taffeta Covers," dubbing the line "Aristo." Naturally we made a stand for our rights. We quote the result:

Niagara Paper Mills, Lockport, N.Y.

Dear Sirs: Our attention has been called by your attorneys, that a recent sample book sent by us to the trade contained the names of several papers used without your authority. We used the names of *Leghorn*, *Piger*, *Cadet*, *Placina*, *Shrimp*, *Lavender* and *Watteau*. We did not know that you had them copyrighted, and we did not distribute to exceed 300 of these sample books, and they have been recalled, and we are sending out new matter. The names of the books we are now sending out are not at all similar to yours. Very truly yours,

Peninsular Paper Co.

We have learned since that even the name "Aristo" has been taken from them by another firm, the rightful owner. The protection of our customers prompts this brief epitome. The whole affair, as *Will Shakespeare* puts it, is like

"Building a fair house  
On another man's ground."

This corner returned to us will bring our Combination Sample Book, if you haven't one already.





THE INLAND PRINTER

# Tiltonian White Printing Ink Suggests Perfection to the Artistic Printer upon Niagara Cover Papers

LEADING PAPER HOUSES CARRY EIGHT LINES OF NIAGARA  
COVER PAPERS & FIRST CLASS SUPPLY & PAPER HOUSES CARRY  
IN STOCK TILTONIAN LUSTRE INKS . WHITE . SILVER . GOLD



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NIAGARA PAPER MILLS, LOCKPORT, NEW YORK  
Makers of NIAGARA COVER PAPERS

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S. W. TILTON & CO., Cambridge, Mass., & 12 Reade St., N.Y.  
Makers of TILTONIAN LUSTRE INKS

---

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## THE INLAND PRINTER BUSINESS DIRECTORY.

The firms enumerated below are reliable and are commended to the notice of those seeking materials, machinery or special service for the Printing, Illustrating and Bookbinding Industries.

Insertions in this Directory are charged \$7 per year for two lines; more than two lines, \$2 per additional line.

## ADVERTISING NOVELTIES OF WOOD.

American Manufacturing Concern, Jamestown, N. Y.

## ADVERTISING SPECIALTIES.

Marshall Mfg. Co., 190-192 Fifth ave., Chicago.

## AIR BRUSH.

Thayer & Chandler, fountain air brush, 146 Wabash ave., Chicago. Send for catalogue.

## BALL PROGRAMMES AND INVITATIONS.

Bahrenburg & Co., ball programmes, tassels and bevels. 29 Beekman street, New York.

Butler, J. W., Paper Co., 212-218 Monroe st., Chicago. Ball Programmes, Folders, Announcements, Invitations, Tickets, Society Folders.

## BINDERS' MACHINERY.

Hickok, W. O., Manufacturing Co., Harrisburg, Pa. Ruling machines, bookbinders' machinery, numbering machines, ruling pens, etc.

Isaacs, Henry C., 10-12 Bleecker st., New York.

## BOOKBINDERS' LEATHER.

Thomas Garnar & Co., manufacturers, 181 William st. and 22 Spruce st., New York.

## BOOKBINDERS' SUPPLIES.

Slade, Hipp & Meloy, Inc., 139 Lake street, Chicago. Also, paper-box makers' supplies.

## BOXWOOD FOR ENGRAVERS.

Grand Rapids Boxwood Co., Grand Rapids, Mich. Also, mounting woods.

## BRASS-TYPE FOUNDERS.

American Type Founders Co. See list of branches under Type Founders.

Missouri Brass-Type Foundry Co., Howard and Twenty-second streets, St. Louis, Mo.

## CARBON BLACK.

Cabot, Godfrey L., Boston, Mass.

## CARDS AND CARDBOARD.

Bahrenburg & Co., 29 Beekman st., New York. Formerly with Hastings Card and Paper Co.

## CARDBOARD MANUFACTURERS.

Champion Coated Paper Co., Hamilton, Ohio.

Collins, A. M., Manufacturing Co., 527 Arch street, Philadelphia, Pa.

## CASE MAKING AND EMBOSSED.

Shepard, The H. O., Co., 212-214 Monroe street, Chicago. Write for estimates.

## CHALK ENGRAVING PLATES.

Hoke Engraving Plate Co., 304 North Third street, St. Louis, Mo.

## CHARCOAL FOR ENGRAVERS.

Atlantic Carbon Works. Prepared Charcoal. E. 40th st. and E. Broadway, Brooklyn, N. Y.

## COATED PAPER.

Champion Coated Paper Co., Hamilton, Ohio.

Collins, A. M., Manufacturing Co., 527 Arch street, Philadelphia, Pa.

## COPPER AND ZINC PREPARED FOR HALF-TONE AND ZINC ETCHING.

American Steel & Copper Plate Co., 150 Nassau st., New York. Celebrated satin-finish plates.

## DIE SINKERS.

Wagenhofer, Charles, 140 West Broadway, New York City. High-grade work.

## ELECTROTYERS AND PHOTO-ENGRAVERS.

Ringler, F. A., Co., 26 Park Place, New York City. Electrotyping and photo-engraving.

## ELECTROTYERS AND STEREOPTERS.

Bomgren Bros. & Co., 175 Monroe st., Chicago. Electrotypers, photo and wood engravers.

Bright's "Old Reliable" St. Louis Electrotyping Foundry, 211 North Third st., St. Louis, Mo. Work in all branches.

Drach, Chas. A., Electrotyping Co., cor. Pine and Fourth sts. (old Globe-Democrat bldg.), St. Louis, Mo. Electrotypers and stereotypers.

Flower, Edwin, 216-218 William street, New York City. "Good work quickly done."

Hurst Electrotyping Co., 82 Fulton street, New York. Electrotyping and stereotyping.

Juergens Bros. Co., 140 to 146 Monroe street, Chicago. Also, engravers and electrotypers.

Rowell, Robert, Louisville, Ky. Oldest electro-type foundry in the South.

Scott, Geo. C., & Sons, electrotypers, 208 Summer street, Boston, Mass.

Whitcomb, H. C., & Co., 42 Arch street, Boston. Electrotyping and engraving of all kinds.

## ELECTROTYERS AND MANUFACTURERS OF ELECTROTYPE MACHINERY.

The Lovejoy Company, 444 and 446 Pearl street, New York.

## ELECTROTYERS' AND STEREOPTERS' MACHINERY.

Caps Bros., Kansas City, Mo., U. S. A.

F. Wessel Mfg. Co., 82 Fulton street, New York; 310 Dearborn street, Chicago; 15 Tudor street, London, E. C. Complete line of most advanced machines, all our own make.

Hoe, R., & Co., New York and London. Manufacturers of printing presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 258 Dearborn street.

The Murray Machinery Co., Kansas City, Mo. Electrotyping, stereotype and etching machinery.

Shnedewend, Paul, & Co., 118-132 West Jackson boulevard, Chicago.

## ELECTROTYERS' AND STEREOPTERS' METAL.

Great Western Smelting & Refining Co., 173-199 W. Kinzie street, Chicago.

## EMBOSSERS AND STAMPERS.

Freund, Wm., & Sons, est. 1865; steel-die embossing to the printing, lithographing and stationery trade. 176 State street, Chicago.

## ENAMELED BOOK PAPER.

Champion Coated Paper Co., Hamilton, Ohio.

## ENGRAVERS—COPPER AND STEEL.

Freund, Wm., & Sons, est. 1865; steel and copper plate engravers and printers, steel-die sinkers and embossers. Write for samples and estimates. 176 State street, Chicago.

## ENVELOPES.

United States Envelope Company, Springfield, Mass. Every description of envelope in stock or made to order. Famous for high grade paper envelopes. 75 distinct lines of toilet papers. Quick deliveries—best values. Order of U. S. E. Co., Springfield, Mass.; Holyoke, Mass.; Rockville, Conn.; Worcester, Mass.; Hartford, Conn.; Milwaukee, Wis.

## ETCHING ZINC—GROUND AND POLISHED.

American Steel & Copper Plate Co., 150 Nassau street, New York.

## FILING CABINETS AND BUSINESS FURNITURE.

Globe-Wernicke Company, The, Cincinnati. Broadway and White street, New York; 224-228 Wabash avenue, Chicago; 91-93 Federal street, Boston; 7 Bunhill Row, London, E. C.

## FOIL.

Cooke, John J., Co., 149 Fulton street, Chicago.

## FOLDING AND FEEDING MACHINERY.

Dexter Folder Co., factory, Pearl River, N. Y. New York, 127 Duane street; Chicago, 315 Dearborn street; Boston, 12 Pearl street.

Preston, Richard, 45 Pearl street, Boston, Mass. Folding and wire-stitching machines.

## GLAZED PAPER.

Champion Coated Paper Co., Hamilton, Ohio.

## GUMMED PAPERS.

Pire, Alex., & Sons, Ltd., 33 Rose street, New York. "Celebrated" brand lies perfectly flat.

## THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

## INK MANUFACTURERS.

**Ault & Wiborg Co., The**, Cincinnati, Chicago and St. Louis; Ault & Wiborg, New York.  
**Scott, Rogers & Robb** (Gray's Ferry Printing Ink Works), Manufacturers of printing inks, 196-198 South Clark street, Chicago.  
**Star Printing Ink Works**, F. A. Barnard & Son, 116 Monroe street, Chicago.  
**Thalmann Printing Ink Co.**, St. Louis, Chicago, Kansas City, Omaha, Des Moines. Mfrs. job, book and colored inks.  
**The Ullmann & Philipps Mfg. Co.**, Office and works, 89-95 Merwin street, Cleveland, Ohio.

## JOB PRINTING PRESSES.

**Boston Printing Press Co.**, 176 Federal street, Boston, Mass.

## LAVETTE'S PATENT PHOTO-MAILING ENVELOPES.

**Lavette, H. C.**, 230-232 Washington st., Chicago. List of jobbers and samples sent gratis.

## LINOTYPE COMPOSITION.

**Languages Printing Company**, 114 Fifth avenue, New York. Books; magazines. Slugs; plates.  
**Rooney & Otten Printing Co.**, 114-120 W. 30th st., New York. Publishers' work a specialty.

## LINOTYPE METAL.

**Blatchford, E. W., & Co.**, 54 Clinton street, Chicago.  
**Great Western Smelting & Refining Co.**, 173-199 W. Kinzie street, Chicago.  
**Kansas City Lead and Metal Works**, Fourteenth and Wyandotte streets, Kansas City, Mo.  
**The Eagle Smelting & Refining Works**, B. Lissberger & Co., props., 738-740 E. 14th st., N. Y.

## LITHOGRAPHERS TO THE TRADE.

**Goss Lithographing Co.**, 158-174 Adams st., Chicago. Established 1879. Color and commercial work. Stock certificate and bond blanks, calendar pads, diploma and check blanks. Samples and prices on application.

## LITHOGRAPH PAPER.

**Champion Coated Paper Co.**, Hamilton, Ohio.

## MAIL PLATE SERVICE.

**Mail Plate Co.**, 73 West Adams street, Chicago. Saves expressage (all plates postpaid by us).

## MAKERS OF HIGH-GRADE PAPERS AND SOCIETY STATIONERY.

**Eaton-Hurlbut Paper Co.**, Pittsfield, Mass.; New York office, 399 Broadway.

## MERCANTILE AGENCY.

**The Type Mercantile Agency**, general offices, 87 Nassau street, New York City. The special agency of the trade made up of the paper, book, stationery, printing, publishing and kindred lines.

## MONOTYPE METAL.

**Blatchford, E. W., & Co.**, metal for Lanston Monotype Machines, 54 North Clinton street, Chicago.

## NUMBERING MACHINES.

**Bates Manufacturing Co.**, 135 Fifth ave., N. Y. Sole manufacturers of Bates and Edison Automatic Hand Numbering Machines. No connection with any other firm of similar name. Remember, our address is 135 Fifth ave., N. Y. Foreign department, 15 Cedar st., N. Y.; Chicago, 144 Wabash ave.; London, Eng., 34 Queen st., Cheapside, E. C. Factory, Orange, N. J., U. S. A.

**Wetter Typographic Numbering** machines print and number at one impression. 521 Kent ave., Brooklyn, N. Y. Sold by all dealers.

## PAPER BOX MACHINERY.

**American Type Founders Co.** See list of branches under Type Founders.

## PAPER CUTTERS.

**American Type Founders Co.** See list of branches under Type Founders.

**Eardley & Winterbottom**, 125-127 Worth street, New York.

**Morgans & Wilcox Mfg. Co.**, Middletown, N. Y.

**Shnedewend, Paul, & Co.**, 118-132 West Jackson boulevard, Chicago.

## PAPER DEALERS AND MAKERS.

**Bradner Smith & Co.**, 184 and 186 Monroe street, Chicago.

**Chicago Paper Co.**, 273-277 Monroe street, Chicago. Headquarters for printers' supplies.

## PAPER DEALERS—GENERAL.

**Dobler & Mudge**, Baltimore, Md.

**Elliot, A. G., & Co.**, Philadelphia, Pa. Specialty, parchment and art vellum papers.

**Japan Paper Co.**, 225 4th av., New York city. See ad. in this paper.

## PAPER JOGGERS AND COUNTERS.

**Hart, R. A., & Co.**, Battle Creek, Mich. Job press counters, \$3; jogggers, \$15 and up.

## PAPER MANUFACTURERS.

**Crane Bros.**, Westfield, Mass., makers of ledger and linen papers.

**Crane, Z. & W. M.**, Dalton, Mass. Extra fine writing papers and ladies' stationery.

## PAPER MANUFACTURERS—LEDGER ONLY.

**Weston, Byron, Co.**, Dalton, Mass.

## PAPETERIES.

**United States Envelope Co.** Famous for papeteries. Springfield and Worcester, Mass.

## PHOTO-ENGRAVERS.

**Bauer, H. C., Engraving Co.**, 17-21 South Meridian street, Indianapolis, Ind. Engraving by all processes.

**Bloomgren Bros. & Co.**, 175 Monroe street, Chicago. Photo, half-tone and wood engraving.

**Dobinson, W. J., Engraving Co.**, 277 Washington street, Boston, Mass. Half-tone and line etching.

**Franklin Engraving and Electrotyping Co.**, 341 Dearborn street, Chicago.

**Kelley, S. J., Engraving Co.**, Binghamton, N. Y. Half-tone, line, wood engravers, electrotypers.

**Peninsular Engraving Co.**, Evening News building, Detroit, Mich.

**Sanders Engraving Co.**, St. Louis, Mo. Electrotypers and photo-engravers.

**United Brethren Pub. House**, Dayton, Ohio. High-grade general illustrators.

**Williamson-Haffner Engraving Co.**, 1633 Arapahoe street, Denver, Colo.

## PHOTO-ENGRAVERS' MACHINERY AND APPLIANCES.

**F. Wesel Mfg. Co.**, 82 Fulton street, New York; 310 Dearborn street, Chicago. Complete outfit fits a specialty.

## PHOTO-ENGRAVERS' PROOF PRESSES.

**Shnedewend, Paul, & Co.**, 118-132 West Jackson boulevard, Chicago. Mfrs. Reliance Special.

## PHOTO-ENGRAVERS' SCREENS.

**Levy, Max**, 1213 Race street, Philadelphia, Pa.  
**Wolfe, M.**, Dayton, Ohio. Teacher new 3-color process. Manufacturer screen plates.

## PHOTOGRAPHIC PUBLISHERS.

**Photochrom Co., The**, sole publishers of Photochrom and Phostint, Detroit, Mich.

## PLATE AND EMBOSSED PRESSES.

**Kelton's, M. M., Son**, C. Kelton, proprietor, 124 Baxter street, New York city.

## PRESSES.

**Duplex Printing Press Co.**, Battle Creek, Mich. Flat-bed perfecting presses.

**Goss Printing Press Co.**, 16th street and Ashland avenue, Chicago. Manufacturers newspaper perfecting presses and special rotary printing machinery.

**Hoe, R., & Co.**, New York and London. Manufacturers of printing presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 258 Dearborn street.

## PRESSES—CYLINDER.

**American Type Founders Co.** See list of branches under Type Founders.

**Babcock Printing Press Manufacturing Co.**, The, New London, Conn.; New York office, 38 Park Row; Barnhart Bros. & Spindler, general western agents, Chicago.

## PRESSES—HAND OR FOOT.

**Kelsey Press Company**, Meriden, Connecticut.

## PRESSES—ROLL-PAPER.

**Caps Bros.**, Kansas City, Mo., U. S. A. Sheet and roll wrapping-paper presses.

## PRESSES—JOB PRINTING.

**American Type Founders Co.** See list of branches under Type Founders.

**Eardley & Winterbottom**, 125-127 Worth st., N. Y.

**Isaacs, Henry C.**, 10 and 12 Bleecker street, N. Y.

## PRINTERS' MATERIALS.

**American Type Founders Co.** See list of branches under Type Founders.

**F. Wesel Mfg. Co.**, 82 Fulton street, New York; 310 Dearborn street, Chicago. Specialties: brass and steel rules, galleys, electric-welded chases, mahogany and iron stereotype blocks, composing-sticks, wire-stitchers, rule and lead cutters, self-inking proof presses, saw tables.

**Hartnett, R. W.**, 52-54 North Sixth street, Philadelphia, Pa.

**Morgans & Wilcox Mfg. Co.**, Middletown, N. Y. Patent steel furniture and other specialties.

## THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

## PRINTERS' OUTFITTERS.

**Kennedy, T. E., & Co.**, 414 East Pearl street, Cincinnati, printers' outfitters. Large stock secondhand machinery, sell Barnhart's type, Huber cylinders, Gordon and Universal jobbers, Brown & Carver cutters, and other goods. Quote best prices.

**Powell, F. M., Co.**, 329 Dearborn street, Chicago. All kinds of printing-presses, paper-cutters, type and material. Printers' brass type and brass rule. We match any face made in rule. New or secondhand supplies of all kinds.

## PRINTERS' PROOF PRESSES.

**Morgan & Wilcox Mfg. Co.**, Middletown, N. Y. **Shniedewend, Paul, & Co.**, 118-132 West Jackson boulevard, Chicago.

## PRINTERS' ROLLERS AND ROLLER COMPOSITION.

**Bendernagel & Co.**, 521 Minor street, Philadelphia. Compositions adapted to the work.

**Bingham Brothers Company**, 406 Pearl street, New York. Also padding glue.

**Chicago Roller Co.**; also, tablet composition. 84 Market street, Chicago.

**Dietz, Bernhard**, Grant and Mercer streets, Baltimore, Md.

**Godfrey & Co.**, printers' rollers and roller composition. Philadelphia, Pa. Established 1865.

**Grayburn, John**, 525 First avenue, Pittsburgh, Pa. Established 1871. Try our padding glue.

**Hart & Zugelder**, Rochester, N. Y. Also, bookbinders' flexible glue.

**Maigne, O. J.**, 324-328 Pearl street, New York city. Also pressroom paste.

**Wild & Stevens**, 148 Congress street, Boston, Mass. Established 1859.

## PRINTING PRESSES—SECONDHAND.

**American Type Founders Co.** See list of branches under Type Founders.

**Preston, Richard**, 45 Pearl street, Boston, Mass. Printing, folding and wire stitchers.

## RUBBER STAMP MACHINERY.

**Dorman, J. F. W., Co.**, Baltimore, Md. All rubber stamp supplies, type, small presses, etc.

## SECONDHAND MACHINERY.

**Campbell, Nell, Co.**, 23 Beekman street, New York city. Cylinders, jobbers, cutters, etc.

## STEEL CUTTING RULE.

**F. Wessel Mfg. Co.**, 82 Fulton street, New York; 310 Dearborn street, Chicago. Also, brass scoring rule.

## STEREOTYPER'S AND ELECTROTYPER'S METAL.

**Blatchford, E. W., & Co.**, 54 Clinton street, Chicago.

**Great Western Smelting & Refining Co.**, 173-199 W. Kinzie st., Chicago.

**Kansas City Lead and Metal Works**, Fourteenth and Wyandotte streets, Kansas City, Mo.

## TARCOLIN.

**Chicago Solvent Supply Co.**, 153 S. Jefferson st., Chicago.

## TIN-FOIL.

**Cooke, John J., Co.**, 149 Fulton street, Chicago.

## TOILET PAPERS.

**U. S. Envelope Co.**, Springfield, Mass. 75 distinct lines of toilet papers.

## TRANSLATION.

**Languages Printing Company**, 114 Fifth avenue, New York. Price-lists; commercial catalogs.

## TYPE FOUNDERS.

**American Type Founders Co.**, greatest output, completest selection, most original designs. Send to nearest branch for latest specimen book. **BRANCHES**—Boston, New York, Philadelphia, Baltimore, Buffalo, Pittsburg, Cleveland, Cincinnati, Chicago, St. Louis, Minneapolis, Kansas City, Denver, Portland, Spokane, Wash.; Los Angeles, San Francisco, Cal. **SPECIAL DEALERS**—Atlanta: Dodson Printers' Supply Co.; Dallas: Scarff & O'Connor Co.; Toronto: Toronto Type Foundry; London, England: M. F. McCoy, Phoenix Place, Mount Pleasant, W. C.; Melbourne: Alex. Cowan & Sons, Ltd.

**Bruce's New York Type Foundry**, 13 Chambers street, New York.

**Crescent Type Foundry**, 346-348 Dearborn street, Chicago.

**Hansen, H. C.**, type founder and printers' supplies, 190-192 Congress street, Boston, Mass.

**Inland Type Foundry**, S. E. cor. 12th & Locust sts., St. Louis, Mo.; 158 Monroe st., Chicago. Inventors of Standard Line Unit Set Type.

**Newton Copper-Facing Type Co.**, 18-20 Rose st., New York. Established 1851.

## WOOD TYPE.

**American Type Founders Co.** See list of branches under Type Founders.

**Hamilton Mfg. Co.** Main office and factory, Two Rivers, Wis.; eastern factory and warehouse, Middletown, N. Y. Manufacturers of wood type, cases, cabinets, galleys, etc.



New Fire-proof Hotel, Accommodating 500 Guests

Like a successful journal, which has received the stamp of public approval and comes out in enlarged form and with a new dress of type.

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A family health resort of the highest character and thoroughly up-to-date in all its appointments. The fame of the healing waters of Pluto and Proserpine Springs is world-wide. Two comfortable trains from Chicago daily.

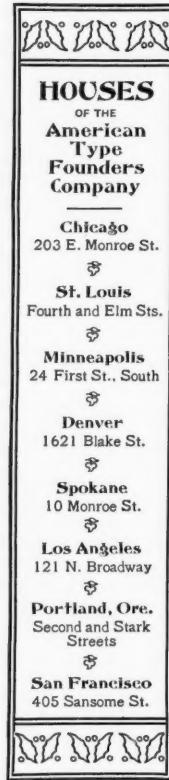
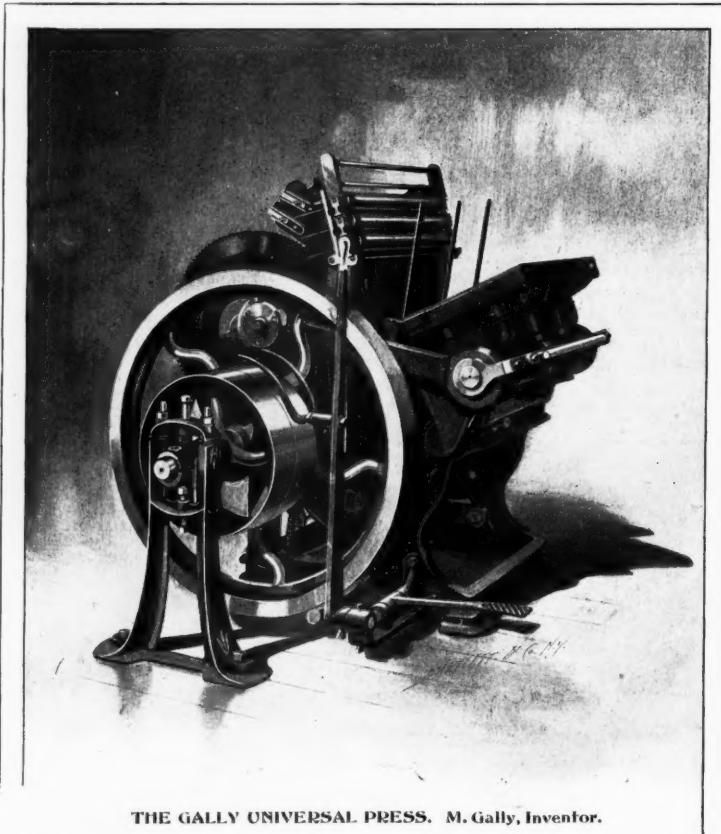
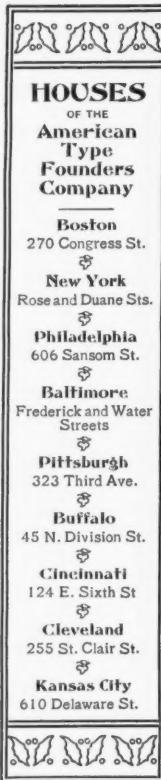
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CITY TICKET OFFICE, 232 CLARK STREET, CHICAGO

# THE UNIVERSAL

## Best Job Press for all Purposes

If your office requires but one Press, get a Gally Universal—then you have the best type of platen press. For a large office, the Gally Universal is the most productive Press for Half-Tone Printing and Embossing.



The Universal Press is the most powerful of platen presses, exceeding other types of platen presses in this particular by fully fifty per cent.

The Universal Press is the only type of platen printing press which gives a square impact on the face of the printed form. Perfect rigidity gives exact register—an imperative necessity in color printing.

The Universal Press is the only type of job press that has an independent system of distributing rollers, giving a continuous process of distribution, enabling you to obtain full effects of light and shade in color.

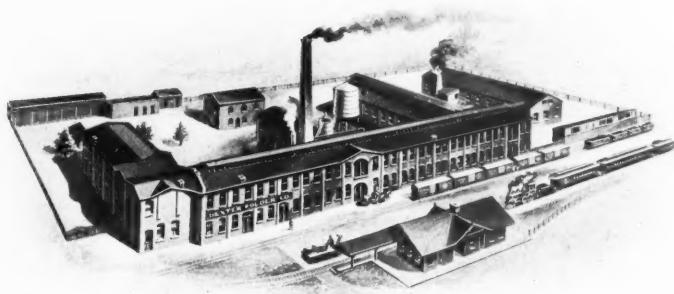
The Universal Press is the only type of job press in which provision is made for an independent ink supply to the form, thus giving the rollers ample time to lay the ink on evenly.

**The UNIVERSAL is unsurpassed for printing Half-Tones and for Color Work, where exactness in register and perfect ink distribution are imperative.**

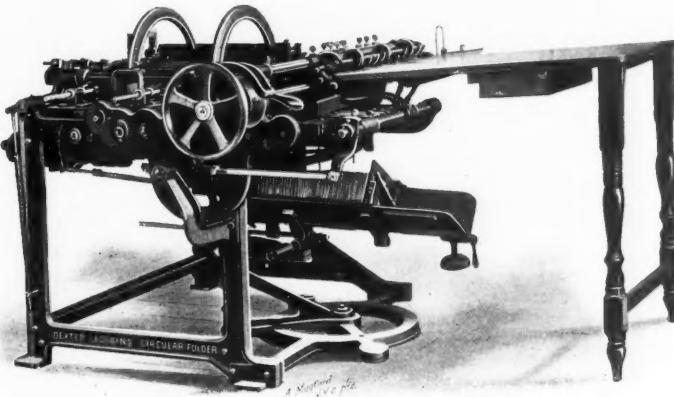
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**American Type Founders Co.**  
GENERAL SELLING AGENT

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THE LARGEST PAPER-FOLDING AND FEEDING MACHINE FACTORY IN THE WORLD.



THE DEXTER JOBBING CIRCULAR FOLDER.

Folders for every class of work.

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PEARL RIVER, N. Y.

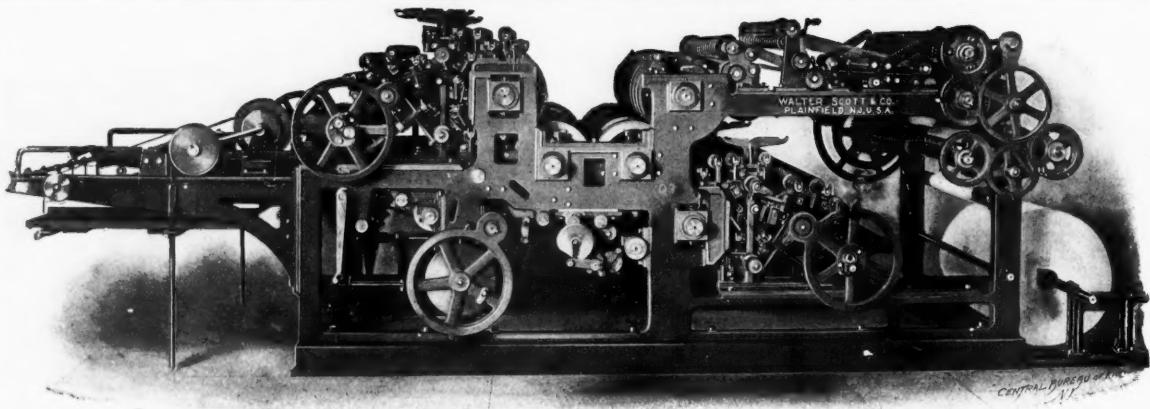
LONDON, 46 Farringdon Street  
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**DEXTER FOLDER CO.**

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127 Duane Street

CHICAGO  
315 Dearborn St.

BOSTON  
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PRINTERS USING THE  
**SCOTT ALL-SIZE ROTARY**  
 ARE MAKING MONEY

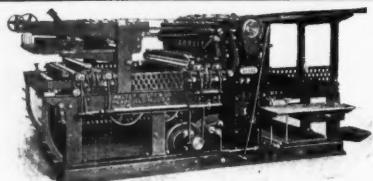
BECAUSE they can print almanacs, supplements, catalogues, books, magazines, and any kind of work that a flat-bed perfecting or two-revolution press does at the rate of

**50,000 PER DAY**  
 ON ONE OR BOTH SIDES OF THE SHEET  
**ANY SIZE SHEET DESIRED**

can be had, as the cutting cylinders are constructed to cut off EIGHTY-EIGHT different lengths, and any width roll can be used.

SEND TO OFFICE NEAREST YOU FOR FURTHER INFORMATION ABOUT THIS MACHINE

We manufacture One and Two Color Lithographic and Aluminum Presses, Drum Cylinder, Two-Revolution Presses with Front Fly and Printed-Side-Up Deliveries, Flat-Bed Perfecting, Rotary Magazine, Color and Newspaper presses, Stereotype and Electrotype Machinery



Class H F — Four-Roller, Two-Revolution Press,  
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**WALTER SCOTT & Co.**

NEW YORK OFFICE, Times Building  
 CHICAGO OFFICE, Monadnock Block  
 ST. LOUIS OFFICE, Security Building  
 BOSTON OFFICE, Winthrop Building



**PLAINFIELD,  
 N. J., U. S. A.**

Cable Address  
**WALTSCOTT, NEW YORK**

# DOUBLE-TONE



BLACK AND COLORED INKS  
FOR HALF-TONE WORK  
OF EVERY KIND



THE LATEST ACHIEVEMENT IN THE  
MANUFACTURE OF PRINTING INKS

BETTER, STRONGER, SAFER INKS  
THAN WERE EVER MADE BY US OR ANY ONE ELSE  
EFFECTS HERETOFORE UNKNOWN NOW EASILY PRODUCED

TWO OR THREE COLORS  
PRINTED WITH ONE  
IMPRESSION

WE CLAIM VERY MUCH, BUT WE ARE READY TO  
PROVE IT ALL

PRINTERS, HALF-TONE PLATEMAKERS, PUBLISHERS, YOU ARE  
ALL INTERESTED IN THIS MORE THAN YOU MAY THINK

IT IS A MORE RADICAL IMPROVEMENT THAN THE HALF-  
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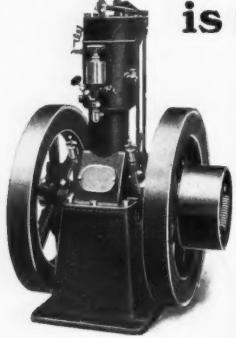
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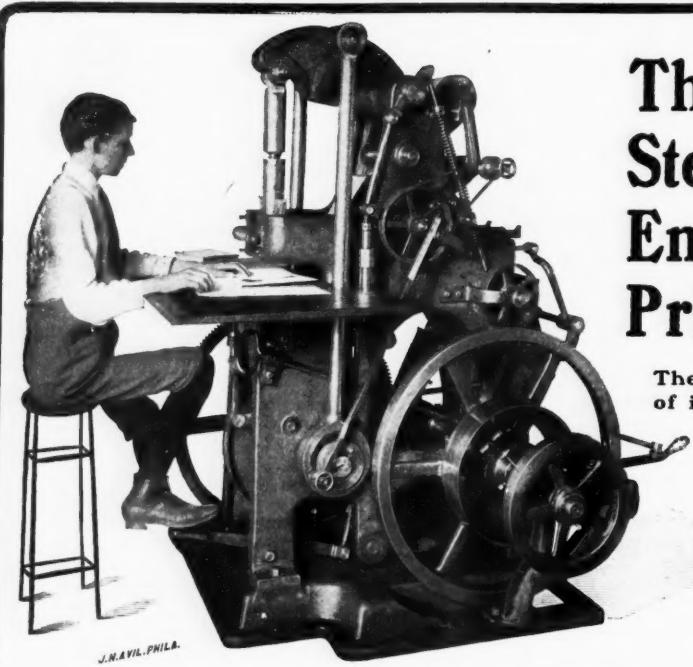
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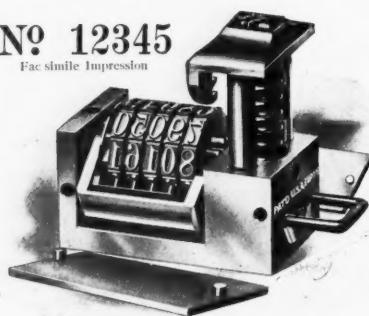
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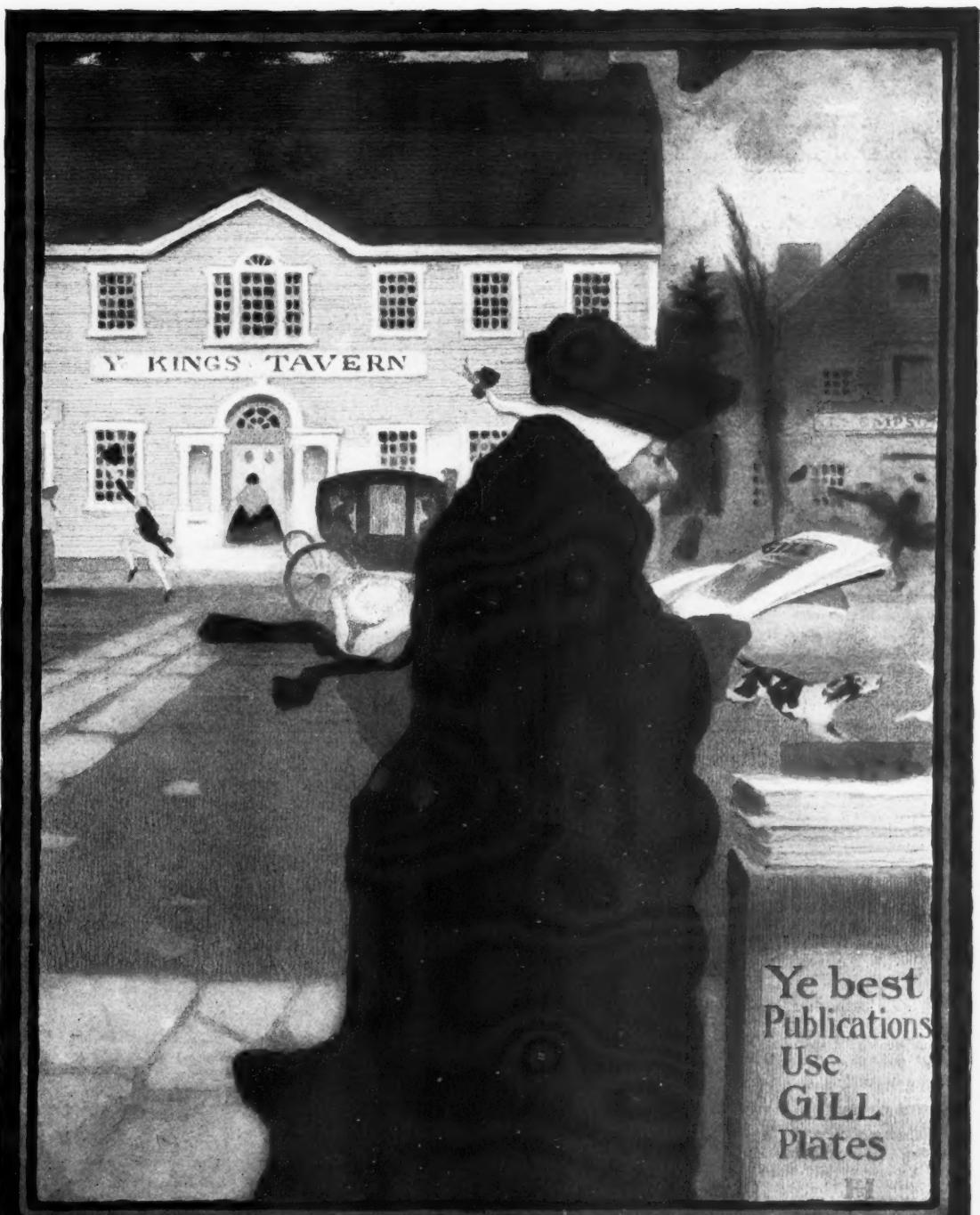
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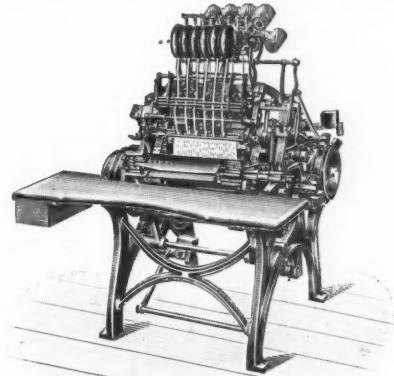
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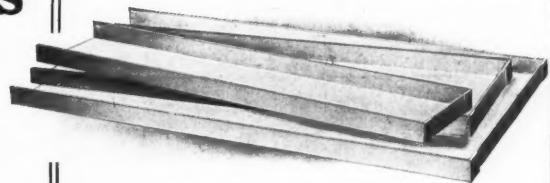


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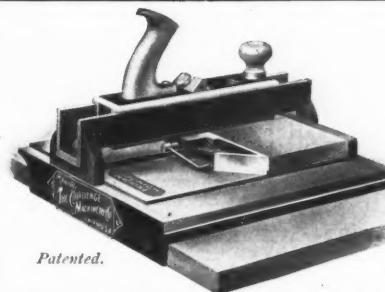
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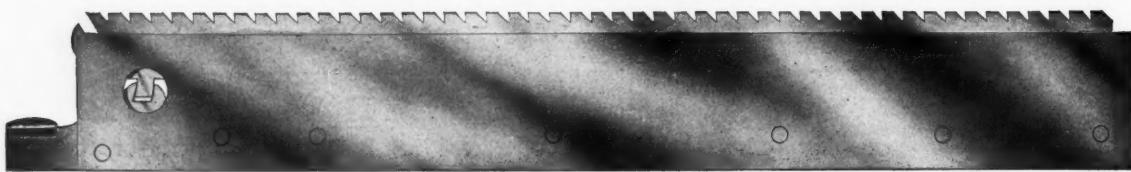
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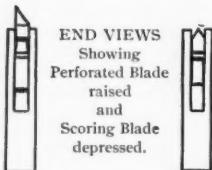
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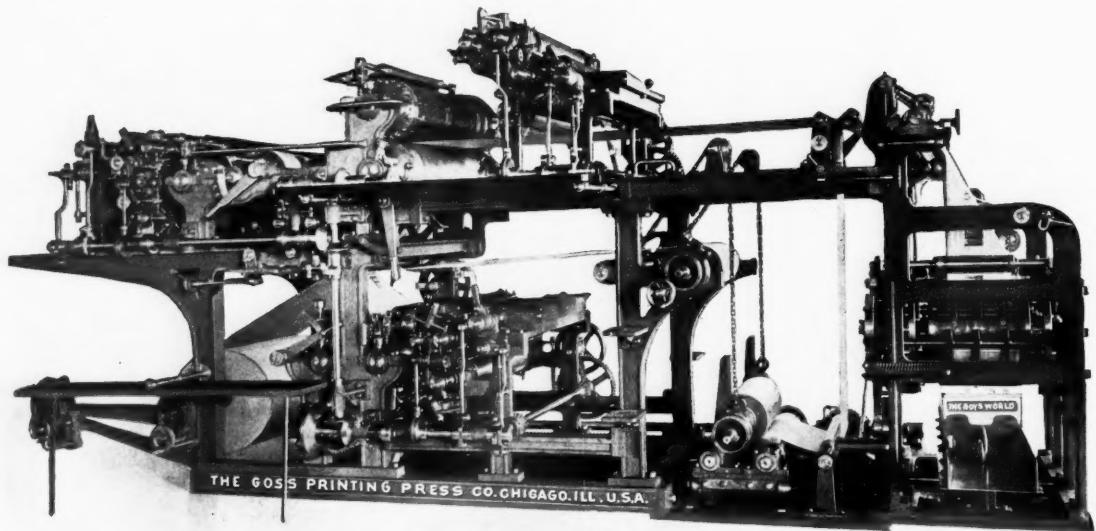
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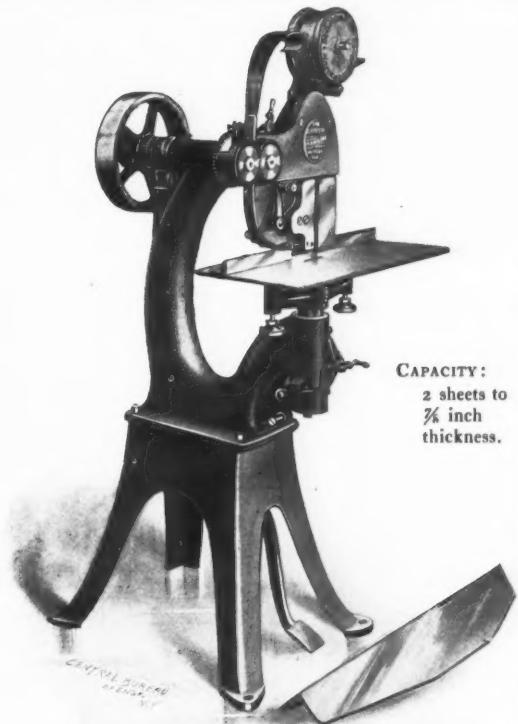
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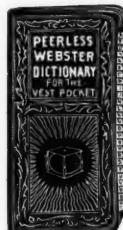
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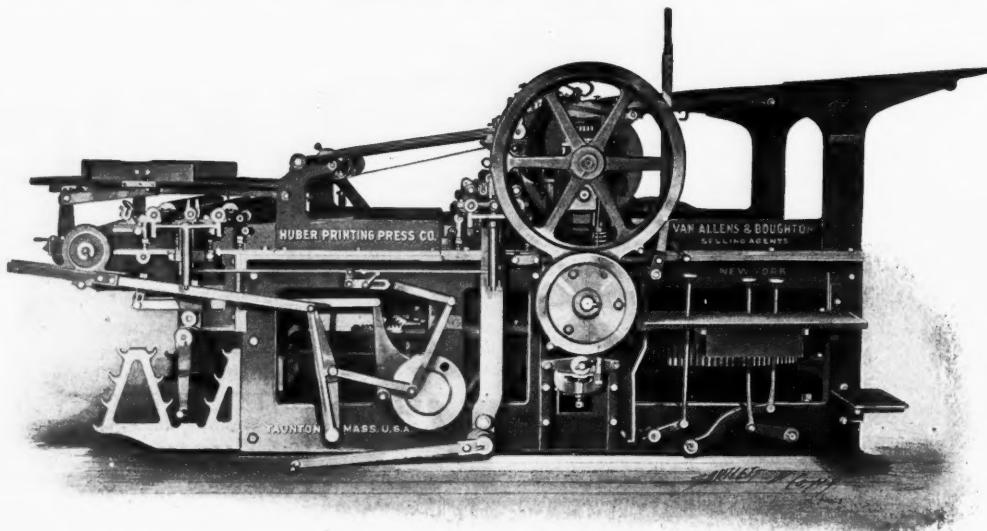
IF YOU WILL SEND THE ADDRESS OF A PERSON WHO, WITHIN A YEAR, WILL HAVE USE FOR THE CHICAGO & ALTON RAILWAY



(TERRITORY COVERED OUTLINED IN ABOVE MAP, WE WILL MAIL TO YOU A PICTURE, 4 1/4 x 3 INCHES, OF THE ALTON'S ENGINEER. IF, IN ADDITION, YOU WILL TELL US IN WHAT PUBLICATION YOU READ THIS ADVERTISEMENT, WE WILL SEND TO YOU A PAMPHLET ABOUT THE BIGGEST CAMERA IN THE WORLD.

GEO. J. CHARLTON,  
GENERAL PASSENGER AGENT, CHICAGO &  
ALTON RAILWAY,  
CHICAGO, ILLINOIS.

# The Huber Press



Competition is admitted to be more energetic in the printing trades at the present time than ever before. There is competition outside of prices for work done. Competition to-day is greater on the excellence of the work than on the price it can be produced for. To meet this new profit destroyer, artistic production, the printer must consider the best materials to produce the best results in the shortest time. Competitors may make wild claims, and like the false logician prove that "a dog has no tail," and win a customer, and make an enemy, by promising unattainable speeds.

The manufacturers of the Huber Printing Press are conservative when they claim that the Huber has *the strongest impression*; *the most complete distribution*; *the most accurate register*; that *it will give more product without injury to the machine than any other press*, and that *being so compactly built it is quicker made ready*.

If you are soon to add a new machine to your plant, we ask that you write some prosperous printer who uses the Huber Press, asking about its record. Ask him why he continues to buy the Huber; and then give this point a little consideration—that the Huber is an asset long after most other presses are on the secondhand list. Do you see any Huber Presses advertised on the secondhand lists?

Drop us a postal card and let us give you the record of the Huber and the facts for you to investigate. We can interest you.

## VAN ALLENS & BOUGHTON

19 to 23 Rose St., 59 Ann St., New York.

AGENTS, PACIFIC COAST, HADWEN SWAIN MFG. COMPANY,  
215 Spear Street, San Francisco, Cal.

AGENTS, SYDNEY, N. S.W., PARSONS BROS., Mut. Life Ins. Bldg.  
AGENT, ENGLAND, P. LAWRENCE, 57 Shoe Lane, London, E. C.

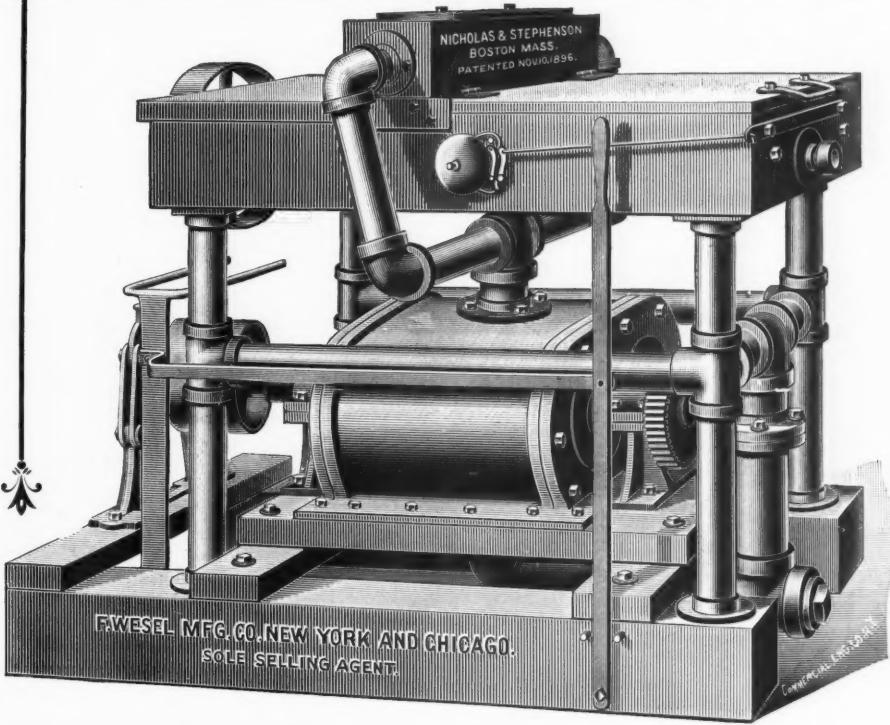
WESTERN OFFICE, 277 Dearborn Street,  
H. W. THORNTON, Manager,  
Telephone, 801 Harrison. CHICAGO.

# ELECTROTYPEING

Used by

HARPER & BROS.  
APPLETON & CO.  
CUSHING & CO.  
DEVINNE & CO.  
E. FLOWER  
ROBERT HORNBY  
METHODIST BOOK  
CONCERN  
HOPKINS COMPY  
WILLE & SAAM  
CRESSET COMPANY  
STREET & SMITH

And nearly all  
the Electrotypers of  
Boston.



## Air=Blast Blackleader

leads a mould perfectly in 30 seconds, by air blast solely. The only machine that can safely blacklead a fine half-tone. No brushes

F. WESEL MANUFACTURING CO.

82 Fulton St., New York :: 310 Dearborn St., Chicago

Makes the most up-to-date and complete line of Electrotyping, Stereotyping and Photo-Engraving Machinery with and without Electric Motors

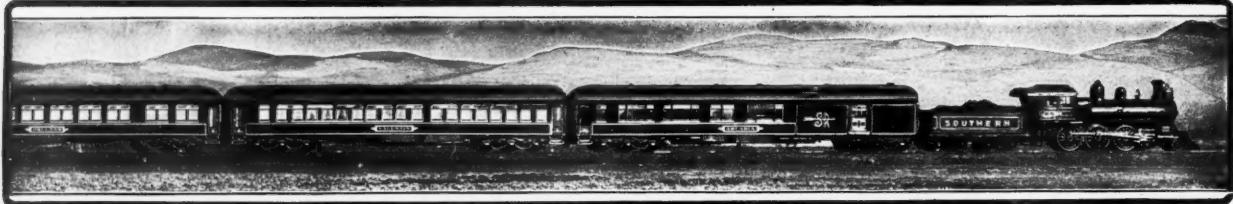
Agents in Great Britain—PRINTING MACHINERY CO., 15 Tudor Street, London, E. C.

### PLANTS RECENTLY INSTALLED

\*Street & Smith, New York; \*Wille & Saam, New York; \*Galvanoplastik, Berlin, Germany; Eyre & Spottiswoode, London, Eng.; \*New York Herald, New York City; \*North American, Philadelphia; \*Public Printing Office, Manila, P. I.; \*General Manifold Co., Franklin, Pa.; \*Scranton Electrotype Co., Scranton, Pa.; \*Smith-Brooks Printing Co., Denver, Colo.; Times-Mirror Co., Los Angeles, Cal.; Leslie Syndicate, New York; Hazell, Watson & Viney, London, Eng.; Madrid Electrotyping Co., Madrid, Spain; Day Star Electrotype Co., Philadelphia, Pa.; American Baptist Publication Society, Philadelphia; Newark Electrotype Company, Newark, N. J.

\*Names marked with a star have plants in which the machines are operated by separate direct-connected electric motors.

**"When Quality Counts WESEL Gets the Order"**



*To Florida and the South*  
 FOR PLEASURE, COMFORT AND REST VIA THE  
Southern Railway



THE SOUTHERN RAILWAY provides the very best for its patrons. The through service from Chicago, St. Louis, Louisville and Cincinnati to the South is unequalled.

**PULLMAN SLEEPERS** through from Chicago to St. Augustine, Florida, without change.

**PULLMAN SLEEPERS** through from Louisville to St. Augustine, Florida, without change.

**PULLMAN SLEEPERS** through from St. Louis to Charleston, S. C., without change.

**PULLMAN SLEEPERS** through from Cincinnati to Charleston, S. C., without change.

**PULLMAN SLEEPERS** through from Cincinnati to Jacksonville, Florida, without change; passing through Asheville and the famous "Land of the Sky."

**CAFE, DINING CARS and OBSERVATION CARS; ELEGANT DAY COACHES.**

R E M E M B E R

**The CHICAGO and FLORIDA SPECIAL**

Leaving Chicago daily, except Sunday.

**The FAMOUS FLORIDA LIMITED**

Leaving Chicago daily.

Both trains for St. Augustine, Florida, with close connections at Jacksonville for East and West Coast points in Florida.

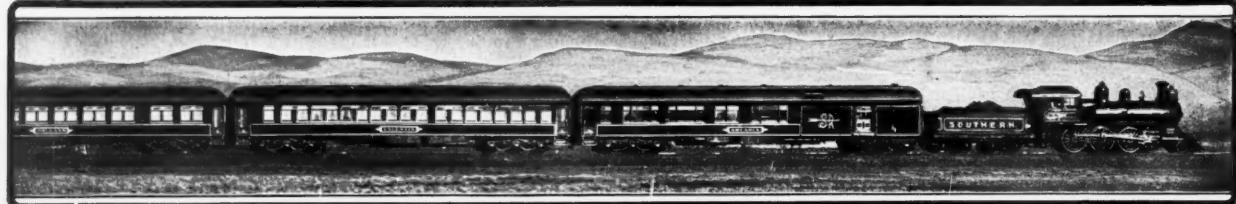
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to all Winter Resorts in the South and to Charleston, S. C., account the South Carolina Interstate and West Indian Exposition.

For rates and full particulars call on any ticket agent or write

G. B. ALLEN, A. G. P. A.  
 St. Louis, Mo.

J. S. McCULLOUGH, N. W. P. A.  
 225 Dearborn Street, Chicago.



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Now Jack Frost Can't Catch Me.

## Queen & Crescent Route and Southern Railway

Chicago & Florida Special, a magnificent train, dining cars, composite and observation cars. Through compartment and open standard sleepers Chicago, Cleveland, Detroit, Toledo, Pittsburg, Louisville and Cincinnati to St. Augustine without change. Double daily service Cincinnati to New Orleans and Florida.

Write for free printed matter.

W. J. MURPHY,  
GENERAL MANAGER

W. C. RINEARSON,  
GENERAL PASSENGER AGENT,  
CINCINNATI.

## THE INLAND PRINTER—MARCH, 1902.

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*Of All Known Shades*



THESE inks are of the same high standard as our Half-tone Cut Inks. All who have used them say they are \*\*\*  
“THE BEST”

## FRED'K H. LEVEY CO.

*Manufacturers of Printing Inks*

**59 Beekman Street, NEW YORK**

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CHAS. E. NEWTON, Vice-President

WM. S. BATE, Secretary

*Established 1874*

CHICAGO BRANCH, 303 Dearborn St. .... GEORGE E. CRANE, Representative

# The Miehle Press

*For All Classes of Letterpress Work.*

The Miehle

## PERFECTING PRESS IS NOW ON THE MARKET.

Having shown our first press at the Pan-American Exposition, after it had run there about ninety days it was purchased by Mr. Clements, of Buffalo, which was proof of its superiority. It was run at a speed of 1,650 to 1,800 per hour. Size of bed 43 x 56 inches. We also build a larger size.

The Miehle

**High-Speed, Four-Roller, Front Delivery, Table Distribution Book and Job Press.** Made in eleven sizes, from 26 x 36 to 48 x 65. This press is built to do the finest class of printing, and is specially adapted for half-tone work, both in black and in colors. It is the standard flat-bed press of the world to-day, as the producer of a greater quantity and finer class of work than any other press on the market.

The Miehle

**High-Speed, Two-Roller, Front Delivery, Table Distribution Book and Job Press.** Made in six sizes, from 30 x 42 to 45 x 62. This press is designed for a little cheaper class of book and job work than our Four-Roller, differing only in the number of form rollers, having two instead of four; otherwise it is similar in all its other features, and is faster.

The Miehle

**High-Speed, Two-Roller, Rear Delivery, "Rack and Pinion" Distribution Job and News Press.** Made in five sizes, from 30 x 42 to 43 x 56. Its method of distribution is "rack and pinion cylindrical" instead of "table." The class of work to which it is more especially adapted is newspaper and poster work. Felt packing used. It is very fast.

The Miehle

**High-Speed Pony Press. Two-Roller, Rear or Front Delivery, "Rack and Pinion" or "Table" Distribution.** Made in two sizes, 25 x 30 and 26 x 34. This press has a well-earned reputation for remarkable speed and the superior quality of work it does.

## Our Sheet Delivery

Which delivers the sheet PRINTED SIDE UP OR DOWN, as may be desired, we put on all our presses with the exception of the "Job and News" and the smaller sized "Pony." This adds but little to the cost of the press to the purchaser and is a great convenience.

For Prices, Terms and Other Particulars, address

## The Miehle Printing Press & Mfg. Co.

Main Office and Factory, Cor. Clinton and Fulton Streets,  
Southside Office, 274 Dearborn Street,

CHICAGO, ILL., U. S. A.

New York Office, 38 Park Row.

Philadelphia Office, Lippincott Building.

179 Rue de Paris, Charenton, Paris.

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